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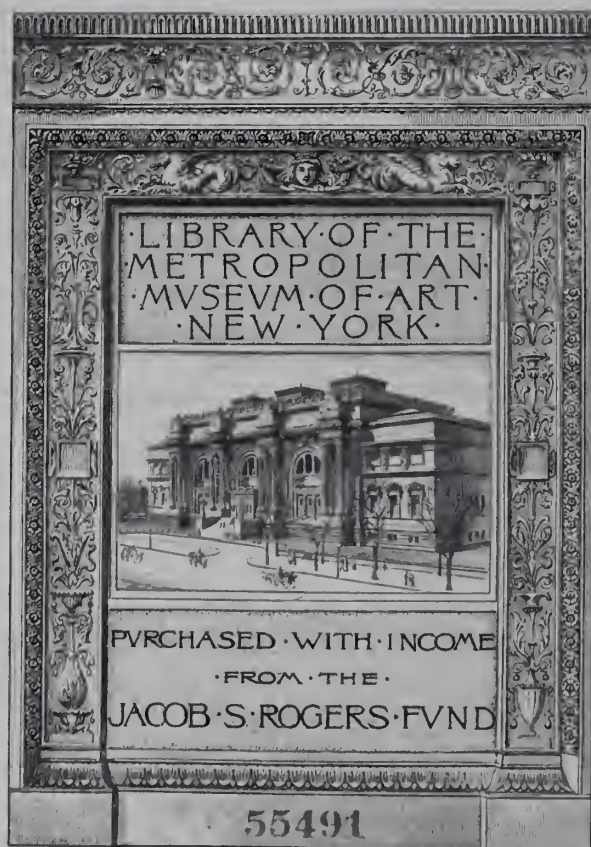


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FREE PUBLIC EXHIBITION

From Saturday · January 15, 1927 · Until Time of Sale  
Weekdays 9 a.m. to 6 p.m. · Sunday from 2 to 5 p.m.

UNRESTRICTED PUBLIC SALE

Thursday · Friday and Saturday afternoons  
January 20, 21 and 22 beginning at 2:15 p.m.

EXHIBITION AND SALE AT THE  
**American Art Galleries**

Madison Avenue · 56th to 57th Street  
New York City



SALES CONDUCTED BY

Mr. O. Bernet and Mr. H. H. Parke  
**American Art Association · Inc**

MANAGERS

1927





# Italian Art ❀ The Collection of Professor Luigi Grassi

FURNITURE · TEXTILES  
SCULPTURES AND JEWELRY

Catalogue descriptions by  
The late Dr. Giacomo de Nicola  
*Former Director of the Bargello Museum · Florence*

Jewelry descriptions by Dr. Pietro Toesca  
*Professor of the History of Art  
Rome University*



NEW YORK  
American Art Association · Inc

1927



# Conditions of Sale



1. **REJECTION OF BIDS.** Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.
2. **THE BUYER.** The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.
3. **IDENTIFICATION AND DEPOSIT BY BUYER.** The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address. ¶ A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required. ¶ If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.
4. **RISK AFTER PURCHASE.** Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.
5. **DELIVERY OF PURCHASES.** Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.
6. **RECEIPTED BILLS.** Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.
7. **STORAGE IN DEFAULT OF PROMPT PAYMENT AND CALLING FOR GOODS.** Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser. ¶ In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association and the auctioneer reserve the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all lots included in the purchase bill, at its or his option, either to cancel the sale thereof or to resell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency and all losses and expenses sustained in so doing.
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9. **GUARANTY.** The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of the sale to point out any error, defect or imperfection, but



guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse. ¶ Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

10. RECORDS. The records of the auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.
11. BUYING ON ORDER. Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge of commission. Any purchases so made will be subject to the foregoing conditions of sale, except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale, and the purchase money will be refunded if the lot differs from its catalogue description. ¶ Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

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*These conditions of sale cannot be altered except by the  
auctioneer or by an officer of the Association*

OTTO BERNET · HIRAM H. PARKE · *Auctioneers*  
AMERICAN ART ASSOCIATION · INC  
*Managers*

# CATALOGUE





## FOREWORD



PROFESSOR L. GRASSI of Florence is so well known to the American public that in placing his splendid collection on exhibition and sale at the American Art Galleries other than the briefest introduction on our part would be unnecessary. During the past thirty years Professor Grassi has turned his attention firstly to paintings, and more particularly to those of the Italian Renaissance. He has been the means of many masterpieces having found their way into European and American museums as well as into private collections. Although making paintings his chief objective he has always been known as a connoisseur of Italian art in its various expressions. One of his contributions to the study of Italian furniture was the classification of the various types according to the particular provinces in which they were made. ¶ Whilst searching for and assembling paintings, Professor Grassi included in his quest the acquisition of the finest examples of furniture, sculptures and textiles available in his native land and in this way gradually formed a private collection, which, with his consummate knowledge and unerring good taste, he succeeded in making one of the most valuable and widely known both in Europe and America—and which incidentally made a quite resplendent setting for his paintings as exhibited in his home, the Palace Montagliari. An unusual and important feature of the collection is the group of exquisite jewelry, the gathering of which was Professor Grassi's especial pleasure for many years; during this time he has acquired many rare specimens, including some truly marvelous examples from the Etruscan and Byzantine periods up to and including the eighteenth century. ¶ Owing to many circumstances Professor Grassi decided to dispose of his collection, and fortunately for his friends and patrons on this side of the water he chose New York as the city in which to hold the sale of these art objects, confident of the continued appreciation already shown by the art lovers and collectors of America in the really superb objects which he has to offer.

AMERICAN ART ASSOCIATION, INC.



## INTRODUCTORY NOTE

Berlin, August 20, 1926

Dear Professor Grassi:

The news that you were to offer your wonderful collection of sculptures, furniture and other art objects at public sale in New York disturbed me so greatly that, as you know, I wrote you immediately protesting such treasures should not go out of the country. I was doubly grieved to receive your reply stating you had made your decision, and that you felt obliged to dispose of your collection, and to do so immediately. Since the hardships which we all had to endure after the war, make such a sale inevitable for you and I shall therefore not have the opportunity of seeing your collection again, I would like to pass in review once more some of the most noteworthy objects therein, and tell you briefly my opinion regarding them.

Twenty-five years ago, when I first wrote my book on Italian Furniture of the Renaissance, you and Elia Volpi and Stefano Bardini helped me very much by lending me photographs of some of the objects in your collections, and by telling me something of their provenience. Bardini's collection has long since been sold, and recently the Davanzati Palace with all its contents has also been sold. Your collection still remained as a splendid representative example of Italian Renaissance furniture, a group virtually intact, with the exception of the few pieces now belonging to Mr. Joseph Widener.

As your collection is to be dispersed on the other side of the Atlantic, it is most important for the history of art that good reproductions should appear in the catalogue and that adequate historical data be given of the provenience of the objects. They are all authentic, with no reconstructions whatever and preserving their original patine. You were fortunate in acquiring most of the pieces directly from the families for whom they were made, and many of the pieces bear the crests of the original owners. You must be sure to make this fact clear in your catalogue, as in this way we shall have in it a valuable document for the study of the development of the applied arts in Italy. Your chest of drawers [No. 524] is a very rare example of Florentine fifteenth century *tarsia*. Of the same epoch is the credenza with one door [No. 519] from the Strozzi Palace. The latter is an example of a simple and dignified type which was used for some time in the palaces of the most noble Florentine families, as is shown by another example [No. 555] made fifty years later, also coming from the Strozzi Palace. Contemporaneously, under the influence of Michelangelo, the rich pre-Baroque style developed — first called "the style of Vasari." Your hat-rack [No. 536] from the Michelozzi Palace is an excellent and a rare specimen of this particular type.

At the same time, to the Renaissance style in Siena Lorenzo Marsini added the quality of very rich ornamentation, thereby effecting a distinctive type, an example of which is shown in your superb credenza [No. 520] from the Palmieri Palace. The magnificent credenza [No. 348] with the large masks is not in the Florentine

taste, but rather belongs to the Umbrian-Sienese school. The cabinet which belonged to Marquis Niccolini [No. 544] is built in the more simple lines of the late Renaissance, but the top is an indication of the gay character of early Baroque. The small Florentine credenza [No. 525] with little columns again shows this transition to Baroque.

Your tables are among the rarest examples of Renaissance furniture. You were fortunate in collecting, over a period of many years, a relatively large number of them, which aside from their beauty are also valuable from the viewpoint of the history of art: The table for instance [No. 545] from the Guicciardini Palace is an example of the restrained simplicity of decoration characteristic of the early Renaissance; the larger table [No. 557] architecturally akin to the former, though more richly ornamented, impresses me as a masterpiece of Sienese art, *circa* 1550, while the table [No. 538] with the powerful lion-paw feet as well as the 'Rangoni table' [No. 537] reveal the style of the Bolognese Renaissance, *circa* 1600. The cassone [No. 554] from the Baldeschi Palace in Perugia, is a masterpiece of about the middle of the sixteenth century. In Perugia an excellent school of cabinet-makers developed at this time as a result of the long stay of Florentine craftsmen of the Tassi and Majani families. The workers in the school were under Florentine influence, but their proximity to Rome tended to their showing a preference for figure ornamentation, as is seen in this cassone from a noble Perugian family. The cassone portraying a cavalry engagement [No. 543] is noteworthy for its original, picturesque and massive carving. It was probably made in Rome, inspired by the reliefs on the ancient Roman sarcophagi.

Very characteristic of Sienese art is the coffret as well as the small chest with sculptured ornamentation, decorated with gilt stucco — both pieces very original and charming. The coffret [No. 531] with bas-reliefs in the primitive Gothic style represents fantastic animals hiding among bushes — evidently inspired by similar motives in Northern tapestries [Basle has some fine examples of this type]; the chest [No. 502] with harpies amongst the rushes, is in the style of the High Renaissance; inside the lid is a remarkable painting of the Sodoma school, representing the figure of 'Justice,' which indicates that it was intended to hold legal documents. Most important is the lovely Venetian cassone [No. 558] in a splendid state of preservation; the front panel depicting a lively hunting scene.

Ligurian and French furniture is represented by a number of very choice pieces, amongst which stands out the cabinet coming from the Manzi family in Lucca [No. 556], a truly marvelous example of the workmanship of the sixteenth century. Quite unusual is the large cupboard [No. 550] with richly sculptured panels portraying the story of Suzanne and the Elders, together with the other fine cabinet in two parts [No. 341] and the four armchairs in their original condition [Nos. 527, 528, 529, 530].

All of your chairs are certainly among the rarest and finest which it is possible to obtain in the artistic world today. I will mention only the Dantesque chairs [Nos.



526, 539, 547], the bronze and iron faldistorium [No. 339], the Savonarola chairs [Nos. 514, 515, 516, 517, 349, 326, 327], the leather armchairs [Nos. 344, 498, 522, 523] still preserving their upholstery intact, the velvet and the brocade covered armchairs [Nos. 379, 380, 381, 549], and the very fine carved sgabelli [Nos. 335, 310, 310A, 311, 312]; while the two pairs of sgabello pedestals [Nos. 356, 505] are among the very few examples existing of this kind. The interesting Venetian chairs [Nos. 540, 541], transformable into prie-Dieu by lifting the seats, are almost unique of their kind. Very important and very beautiful are the eighteenth century lacquered and gilded armchairs, remarkable for the wonderful preservation of the lacquer and for the beauty of their design [Nos. 542, 551, 552, 553]. Especially noteworthy are your reading stands [Nos. 501, 509, 331] and the writing table [No. 518].

Parting with these treasures of Renaissance furniture, your beautiful textiles and your superb collection of jewels, which I remember you commenced gathering some thirty years ago [and with which you have repeatedly told me you never would part!], will be the cause of real pain to you as well as to their and your admirers on this side of the ocean.

And now, in conclusion, may I add a few words in regard to your sculptures. Among the fourteenth century marbles from the Castle of Vincigliata the angel or saint, with her gaze turned upward, and carrying a stone in one hand [No. 573] is unquestionably a statue designed to adorn the facade of the Duomo in Florence. The various terra-cotta busts and groups are exceedingly fine — the one portraying a young woman with her hair falling loose over her shoulders [No. 571] is a splendid example of the end of the fifteenth century, the one of a young man wearing a coif [No. 560] probably belongs to the Bolognese school of Francia; the one of a man with curling hair and beard [No. 565] may in all probability be attributed to Francesco da Sangallo, and the statuette of the Madonna [No. 563] semi-life size, is a real masterpiece; I have always considered it an early work of Giovanni della Robbia.

Among the reliefs in stucco particularly noteworthy is the Madonna [No. 572], the marble of which by Alberto Alberti adorns the Giotto campanile in Florence. There is a replica of this group in the Berlin Museum, and yours may be considered one of the earliest stuccos existing. Most exquisite also is the *tondo* by Benedetto da Maiano [No. 577] of perfect coloring, and just as lovely is the relief of the Madonna and Child [No. 576] with its original *tabernacolo*, by Luca della Robbia, of the period when he was influenced by Donatello.

These few lines are an all too meagre appreciation of your most interesting and highly important collection, which is to be dispersed among the museums and collections of the United States.

[Signed]      *Wilhelm Bode*

Note: In order to more easily identify the objects referred to by Dr. von Bode, the catalogue numbers have been inserted.—A. A. A.





# FIRST SESSION

Thursday January 20, 1927 at 2:15 p.m.

*Catalogue Numbers 1 to 198 Inclusive*

SALE AT THE AMERICAN ART GALLERIES

The Grassi Collection

JANUARY 20, 21 & 22, 1927



To save time and to prevent mistakes each purchaser will oblige the management by filling in this slip and handing it to the record clerk or sales attendant on making the first purchase.

*Purchaser's Name* \_\_\_\_\_

*Address in Full* \_\_\_\_\_

*Catalogue Number* \_\_\_\_\_

*Amount of Deposit* \_\_\_\_\_

AMERICAN ART ASSOCIATION · INC · *Managers*







A PORTION OF THE COLLECTION IN PROFESSOR GRASSI'S RESIDENCE,  
THE MONTAGLIARI PALACE IN FLORENCE

1. SMALL ENAMELED BRONZE INSIGNIA Venetian, XVI Century

In a gilded and enameled frame is enclosed the monogram, S M A R; surmounted by a crown, also in enameled and gilded bronze.

25.- Note: The workmanship of this and other similar examples indicates that they are of Venetian provenience, and the form of the letters of the monogram and of the crown, as well as the ornamentation of this piece prove it to be a production of the sixteenth century. It may have been the insignia of some "scuola" or fraternity in Venice called San Marcus, as the letters of the monogram would imply.

2. SMALL ENAMELED BRONZE FRAME Venetian, XVI Century

20.- Similar to the preceding frame, but with no insignia, the enamel in blue and white.

3. SMALL ENAMELED BRONZE FRAME Venetian, XVI Century

15.- Similar to the preceding; enameled in various colors.

4. SMALL ENAMELED BRONZE FRAME Venetian, XVI Century

17.50 Similar to the preceding.

5. BRONZE CANDLESTICK Venetian, XV Century

25.- Bell-shaped, with saucer bobèche surmounted by slender cylindrical stem supporting candle-socket; damascened with shields, surrounded by scrollings; showing Oriental influence.

*Height, 8 inches*

6. BRONZE CANDLESTICK Venetian, XV Century

15.- Similar to the preceding, with slight difference in detail. Pierced baluster stem.

*Height, 9 inches*

7. GILDED COPPER MANTEL CLOCK Flemish, XVII Century

110.- Rectangular; with pierced, pinnacled dome; on molded quadrangular base. In running order.

*Height, 11 inches*

8. MOLDED BRASS SECCHIO, OR WELL-BUCKET Venetian, XV Century

30.- With Gothic trefoil bronze bail handle, having small loose ring handle secured to central lobe.

9. GOTHIC WROUGHT IRON LAVABO STAND Tuscan, XV Century  
 80.- On Gothic arched tripod base.
10. GILDED COPPER CROSS Umbrian, XIV Century  
 75.- Applied on a wooden foundation; in relief, with figures of Christ on the Cross, the Eternal Father, the Holy Mother, Saints and sacred symbols. Seven gilded balls are attached at the angles and one surmounts the cross.  
 Height, 2 feet 4 inches
11. GOTHIC FORGED IRON SMALL CANDLESTICK Tuscan, XV Century  
 40.- Curious design; quadrangular shaft on trefoil base, forming the bobèche to which is attached a vertical band of strap iron forming the candle-socket.  
 Height, 8¼ inches
12. GOTHIC GILDED BRONZE RELIQUARY Venetian, Early XV Century  
 125.- Hexagonal; architectural form, with six fenestral panels, separated by Doric columns, surmounted by pinnacles.  
 Height, 8 inches
13. PARCEL-GILDED SILVER PLATTER Louis XIV Period  
 50.- Oval; with central coat of arms in relief, surrounded by large floral scrollings.  
 Length, 1 foot 9 inches  
*From the Princess Narishkine*
14. TWO BRONZE CANDLESTICKS Florentine, XVI Century  
 130.- Molded balustered shaft, on circular spreading base.  
 Height, 1 foot 2 inches
15. LEATHER-COVERED CIRCULAR INKWELL Venetian, Early XVI Century  
 45.- In two sections; one to contain sand, and the other for ink; embossed leather, with animalistic and *girali* motives.  
*From the Collection of Count Bianconcini di Bologna*
16. GILDED FORGED IRON COFFRET Italian, Early XV Century  
 130.- Rectangular, with arched cover, decorated with flat bands of iron studded with nails; the sides with Gothic architectural panels.  
 Height, 1 foot 9½ inches  
 [See illustration]
17. HAMMERED COPPER WINE COOLER Tuscan, XVI Century  
 270.- Oval, on flaring cylindrical base; beaded rim and finely volute-scrolled lifting handles.  
 Height, 1 foot 8 inches; width, 2 feet 1 inch  
 [See illustration]

160 - 17 a - Jardiniere





No. 16. GILDED FORGED IRON COFFRET



No. 17. HAMMERED COPPER WINE COOLER



No. 24



No. 23

BRONZE MORTARS



No. 18. BRONZE INKSTAND

18. BRONZE INKSTAND

Venetian, XVII Century

Bowl-shaped, with flat dome cover, surmounted by a pineapple finial; on three cartouche- and rocaille-scrolled feet.

210.-

Height, 6¾ inches

*From the Collection of Gabriele d'Annunzio*

[See illustration]

19. HAMMERED COPPER JARDINIÈRE

Tuscan, XVI Century

Circular bowl, on flaring cylindrical base.

50.-

Height, 1 foot 2½ inches; diameter, 1 foot 5 inches

20. EMBOSSED BLACK LEATHER CASE

Lombardian, XV Century

The cover with sacred monogram surrounded by leaf scrollings; body with two coats of arms surrounded by laurel wreaths. An exceptionally fine example.

80.-

Height, 6¾ inches; width, 4½ inches

*From the Collection of Count Bianconcini di Bologna*

21. PAIR CARVED AND GILDED TORCHERES

In the manner of Sansovino, Venetian, XVI Century

Vase-balustered shaft, on a cartouche-scrolled triangular base, displaying three amorino heads, terminating in lion-claw feet.

180.-

Height, 2 feet

22. TWO GOTHIC FORGED IRON TORCHERES

Tuscan, XV Century

Slender quadrangular knopped shaft, terminating in saucer bobèche; on Gothic arched tripod base; red silk dome-shaped shade, bordered with gold galloon. The two torcheres may be appropriately used as a pair, though there is a slight difference in detail.

340.-

Height, 4 feet 6 inches

23. BRONZE MORTAR

Umbrian, XVI Century

Flaring, bead molded rim; body with six balustered flanges separating panels adorned with masks and rosettes.

80.-

Height, 4½ inches; diameter, 6 inches

[See illustration]

24. BRONZE MORTAR

Venetian, XVI Century

With ribbon festoons depending from lion masks and conventionalized leaf medallions.

210.-

[See illustration]

## MAJOLICAS

25. TWO MAJOLICA WATER JUGS Sieneſe, XVI Century  
 180.- Vase-shaped body in characteristic Sieneſe colors, with Raphaelaeſque deſign; body divided horizontally by molded band; ſcrolled leaf cartouche below the ſpout; initialed.
26. RHODIAN DEEP PLATE XVI Century  
 35.- The *cavetto* adorned with ſtems of carnations and lilies in blues, amber and green; the *marli* with vermiculate ſcrollings.  
*Diameter, 11 inches*
27. RHODIAN DEEP PLATE XVI Century  
 50.- Similar to the preceding; the *marli* repeating the pattern of the *cavetto*.  
*Diameter, 10½ inches*
28. RHODIAN DEEP DISH XVI Century  
 55.- With upſtanding deſign of carnations and other flowers in blue, green and yellow.  
*Diameter, 11½ inches*
29. RHODIAN DEEP DISH XVI Century  
 40.- The *cavetto* adorned with ſtems of carnations and lilies; *marli* with vermiculate ſcrollings in ſepia and greens.  
*Diameter, 11¾ inches*
30. RHODIAN DEEP DISH XVI Century  
 35.- The *cavetto* with detached floral motives in blues and greens; *marli* with gray-black vermiculate ſcrollings.  
*Diameter, 13 inches*
31. RHODIAN DEEP DISH XVI Century  
 35.- The *cavetto* with central upſtanding branch of tiny blue flowers ſurrounded by feſtoons of carnations; *marli* with golden-green circular ſcrollings.  
*Diameter, 10¾ inches*
32. RHODIAN DEEP DISH XVI Century  
 55.- The *cavetto* with geometrical, ſtellate and floral motives in blues, terra-cotta and green; narrow *marli* with ſimilar motives.  
*Diameter, 12 inches*
33. RHODIAN DEEP DISH XVI Century  
 30.- *Cavetto* with central motive of conventionalized floral petals in greens and red-brown; the *marli* with detached floral petals, with blue added.  
*Diameter, 10 inches*

34. RHODIAN DEEP DISH XVI Century  
 The *cavetto* with beautiful upstanding spray of lilies and further flowers in relief, in blues, red and green; *marli* with vermiculate sepia scrollings. [Slight defect in base.]  
 30.— Diameter,  $9\frac{3}{4}$  inches
35. RHODIAN DEEP DISH XVI Century  
 The *cavetto* with carnation sprays in old-red on a blue background; *marli* with scrollings in deep brown.  
 30.— Diameter, 10 inches
36. RHODIAN DEEP DISH XVI Century  
 Similar to the preceding; on an ivory background.  
 40.— Diameter, 10 inches
37. RHODIAN DEEP DISH XVI Century  
 The *cavetto* with sprays of lilies and further flowers in rose, blues and green; the *marli* with geometrical motives in similar colors.  
 25.— Diameter,  $10\frac{1}{4}$  inches
38. RHODIAN DEEP PLATE XVI Century  
 The *cavetto* with allover decoration of lilies in blues and red carnations amid green foliage; the *marli* with deep brown vermiculate scrollings.  
 65.— Diameter,  $10\frac{1}{4}$  inches
39. RHODIAN DEEP PLATE XVI Century  
 Similar to the preceding; the floral design not so closely placed.  
 80.— Diameter,  $10\frac{1}{4}$  inches
40. RHODIAN DEEP DISH XVI Century  
 The *cavetto* displaying a jug filled with flowers, surrounded by floral sprays; *marli* with geometrical pattern.  
 40.— Diameter, 10 inches
41. RHODIAN DEEP DISH XVI Century  
 The *cavetto* with four upstanding sprays of lilies, carnations and corn-flowers in blues, greens and terra-cotta; *marli* with detached floral sprays.  
 35.— Diameter,  $10\frac{1}{4}$  inches
42. RHODIAN DEEP DISH XVI Century  
 Similar to the preceding, with variance in detail.  
 40.— Diameter,  $9\frac{3}{4}$  inches
43. RHODIAN DEEP DISH XVI Century  
 Similar to the preceding, with slight variance in detail.  
 35.— Diameter, 10 inches



44. RHODIAN DEEP DISH XVI Century  
 40.- Similar to the preceding, with slight variance in detail.  
 Diameter, 10¼ inches
45. SMALL RHODIAN WATER PITCHER XVI Century  
 45.- Bell-shaped, with twisted loop handle, with floral design; curved trough spout.  
 Height, 4¾ inches
46. RHODIAN DEEP DISH XVI Century  
 95.- The *cavetto* with arabesque design and central stellate rosette in blues, greens and terra-cotta; the *marli* with detached green floral motives. [Marli slightly damaged.]  
 Diameter, 11 inches
47. RHODIAN DEEP DISH XVI Century  
 45.- The *cavetto* with delicate patterning of growing carnations and lilies in greens, blues and reds; scrolled *marli*.  
 Diameter, 12 inches
48. RHODIAN DEEP DISH XVI Century  
 35.- *Cavetto* with beautiful floral tracery of carnations and tiny blue flowers radiating from blue spear-shaped foliage.  
 Diameter, 12¼ inches
49. RHODIAN WINE JUG XVI Century  
 40.- Pear-shaped, with loop handle; displaying detached conventional floral motives.  
 Height, 8¾ inches

### BROCADES, DAMASKS, VELVETS

All of the galloons, fringes and tassels are of the period. The linings are also of the period with a few exceptions.

50. WINE-RED VELVET CUSHION Tuscan, XVII Century  
 50.- With central escutcheon of the Corsini family, embroidered in gold and silver threads. Silver galloon border, with tassels at the corners.
51. TWO CRIMSON VELVET CUSHIONS Italian, XVI Century  
 80.- Embroidered in red silk with chevroned design.
52. AMBER VELVET CUSHION Florentine, XVI Century  
 90.- With central appliqued gold-embroidered escutcheon; edged with gold cord and heavy gold tassels at the corners. In original condition.

53. CRIMSON DAMASK COVER Venetian, XVI Century  
 Woven with allover floral design. Lined with blue floral damask making  
 60.- the piece double sided.  
 3 feet 6½ inches by 3 feet 6 inches
54. EMBROIDERED CRIMSON AND IVORY SATIN PANEL French, XVII Century  
 75.- Alternate strips of crimson and ivory satin, embroidered with small floral  
 design. Bordered with silver galloon.  
 Length, 5 feet 1 inch; width, 3 feet 3 inches
55. SMALL GREEN AND PURPLE DAMASK HANGING Italian, XVII Century  
 60.- Woven with palmette design in purple on a green background; trimmed  
 with gold galloon, embroidered in red and green silks. Green silk fringe  
 at lower edge.  
 3 feet 11 inches by 2 feet 11 inches
56. SILK-EMBROIDERED TABLE COVER Italian, XVII Century  
 Large allover floral and animalistic designs in old-yellow, maroon, rose and  
 225.- blue; edged with gold fringe.  
 8 feet 10 inches by 6 feet 7 inches
57. SILVER AND GREEN BROCADE COVER Venetian, Early XVII Century  
 Woven with floral scrollings in silver and deep green silks on a pale green  
 50.- background; old-yellow silk fringe. Lined in golden-toned silk.  
 3 feet square
58. TWO CRIMSON CUT VELVET CUSHIONS Italian, XVI Century  
 Bound with red silk cord, with tassels at the corners. Leather back.  
 150.-
59. CRIMSON CUT VELVET CUSHION Italian, XVI Century  
 65.- Similar to the preceding.
60. CRIMSON DAMASK COVER Tuscan, XVI Century  
 Woven with allover design in relief of flowers and scrollings. Edged with  
 50.- gold fringe.  
 3 feet 6 inches by 3 feet 4 inches
61. SMALL EMBROIDERED CRIMSON SATIN COVER Sienese, XVI Century  
 Central medallion with representation of St. Catherine, surrounded by floral  
 55.- scrollings embroidered in multicolored silks and gold threads; the corners  
 and border similarly embroidered.  
 2 feet square



62. SILVER AND BLUE BROCADE COVER Venetian, XVII Century  
 70.- Woven with scrollings in gold threads on an old-blue background; bordered with gold galloon. Blue linen lining.  
 3 feet 11 inches by 3 feet 2 inches
63. GREEN AND GOLDEN-YELLOW DAMASK COVER Tuscan, XVI Century  
 40.- Allover design of *candelabro* and floral motives woven in golden-yellow on a green background. Trimmed with gold galloon.  
 3 feet 9½ inches by 3 feet 3 inches
64. SILVER BROCADE COVER Luccan, XVII Century  
 35.- Characteristic Luccan foliage pattern, with spear-shaped leaves in silver threads with purple added, on a pearl-gray background. Yellow silk fringe.  
 3 feet 2 inches by 3 feet 6 inches
65. IVORY FLORAL BROCADE COVER Venetian, XVII Century  
 90.- With large conventionalized scrollings in green and rose silks and gold threads on an ivory background; bordered with gold galloon. Lined with rose silk.  
 4 feet 2 inches by 3 feet 4 inches
66. GOLD APPLIQUE CRIMSON SATIN COVER Florentine, XVI Century  
 65.- With central applique displaying a coat of arms with a lion rampant, embroidered in gold threads; the four corners with carnations and other flowers embroidered in gold; edged with gold fringe. Lined with yellow silk.  
 3 feet 3 inches by 3 feet 1 inch
67. GOLD AND BLUE BROCADE COVER Venetian, XVI Century  
 80.- Woven with detached palmette design in gold threads and rose silks on an old-blue background; bordered with gold galloon. Lined in cerulean-blue silk.  
 3 feet 5 inches by 3 feet 1 inch
68. EMBROIDERED GOLD BROCADE TABLE RUNNER Sicilian, XVII Century  
 45.- Embroidered with detached bouquets of peonies in rose and green silks on a gold background, woven with gold foliage outlined in embroidered red silks. Multicolored silk galloon border; two ends with silk fringe displaying tiny floral tassels at intervals. Lined in green silk.  
 Length, 5 feet; width, 1 foot 8 inches

69. PASTEL-BLUE AND GOLDEN SILK

ALTAR FRONTAL

Florentine, XVII Century

130.- Detached floral design woven in gold threads on a blue background; divided vertically into two panels with bands of gold and silver galloon and with gold and blue silk fringe at the lower edge.

6 feet 8 inches by 3 feet 2 inches

70. PASTEL-BLUE AND GOLDEN SILK

ALTAR FRONTAL

Florentine, XVII Century

120.- Similar to the preceding.

5 feet 1 inch by 3 feet 2 inches

71. GREEN DAMASK COVER TRIMMED

WITH GOLD FRINGE

Florentine, XVII Century

30.- With pineapple and leafage design in purple *en relief*.

2 feet square

72. EMBROIDERED LINEN COVER

Tuscan, XVI Century

130.- Embroidered with detached sprays of crimson flowers geometrically placed on an ivory background; red silk lace border at one end.

4 feet 10 inches by 2 feet 5 inches

73. SILVER BROCADE COVER

Tuscan, XVII Century

150.- Detached sprays of flowers woven in silver threads on a deep blue ground; edged with gold galloon.

4 feet by 3 feet 1 inch

74. GOLD AND GREEN FLORAL BROCADE COVER

Venetian, XVII Century

120.- Woven with a design of serpentined thistle sprays in gold and silver threads on a green background. Edged with gold lace.

6 feet 5 inches by 3 feet 6 inches

75. GREEN VELVET COVER

Umbrian, XVII Century

310.- Beautiful cut and uncut velvet with conventionalized floral motives on a peach-toned background. Bordered with gold galloon and fringed.

4 feet 8 inches by 2 feet 10 inches

76. AQUAMARINE VELVET COVERLET

Genoese, XVIII Century

220.- With a beautiful silvery sheen; trimmed with bands of silver galloon and silver fringe at border.

5 feet 8 inches by 5 feet

77. APPLIQUED EMBROIDERED IVORY TAFFETA  
ALTAR FRONTAL Italian, XVII Century  
80.- With large detached sprays of peonies in rose, appliqued embroidered on an ivory taffeta background. With bands of gold and silver galloon and deep gold fringe at the lower edge.  
7 feet 4 inches by 3 feet 1 inch
78. GOLD BROCADE HANGING Umbrian, XVII Century  
80.- With vertically placed conventionalized floral motives woven in gold threads on a rose moire silk background, shot with gold threads.  
6 feet 5 inches by 4 feet 4 inches
79. APRICOT BROCADED VELVET COVER Tuscan, XVII Century  
60.- Conventionalized floral design in beautiful apricot-toned velvet on an ivory background.  
3 feet 8 inches by 2 feet 8 inches
80. SMALL PLUM-COLORED VELVET COVER Genoese, XVII Century  
45.- Bordered with gold lace. Lined in old-rose silk.  
8 feet square
81. LARGE CANARY-YELLOW MOIRE  
SILK COVERLET French, Louis XVI Period  
200.- Bordered with self-toned silk galloon. A beautiful specimen in a fine state of preservation.  
9 feet 7 inches by 9 feet 1 inch
82. OLIVE-GREEN VELVET CUSHION Italian, XVI Century  
160.- With appliqued papal coat of arms of the Corsini family embroidered in blues, yellow and green; green silk tassels at the corners. Leather back.
83. OLIVE-GREEN VELVET CUSHION Italian, XVI Century  
120.- Similar to the preceding.
84. ECRU BROCATELLE COVER Italian, Early XVI Century  
110.- Woven in greens, light blue and red, on an ecru background, displaying flowers and *candelabro* motives.  
5 feet by 5 feet 4 inches
85. PEACH-TONED BROCATELLE PORTIERE Florentine, XVII Century  
140.- Pomegranate and foliage design in peach-tone on a golden-yellow background.  
Height, 7 feet 4 inches; width, 5 inches

86. PEACH-TONED BROCATELLE PORTIERE Florentine, XVII Century  
 140.- Similar to the preceding.  
 Height, 7 feet 4 inches; width, 5 feet
87. BEAUTIFUL BLUE DAMASK COVERLET Tuscan, XVII Century  
 With large geometrically placed scrollings enclosing birds and blossoms.  
 280.- Broad valance, similar.  
 8 feet 7 inches by 7 feet 8 inches
88. LARGE HUNGARIAN POINT COVER XVII Century  
 140.- Worked in yellow, blue, black and ivory silks, with corresponding fringe.  
 9 feet by 10 feet 4 inches  
*From the Baron De Stiebel*
89. TWO CRIMSON CUT VELVET COVERS Italian, XVII Century  
 Arabesque and pineapple design in rose on a crimson background inter-  
 70.- woven with gold threads. Bordered with narrow silver galloon.  
 1 foot 11 inches by 1 foot 9 inches
90. EMBROIDERED IVORY LINEN COVER Tuscan, XVI Century  
 Embroidered with detached sprays of crimson flowers, geometrically placed  
 60.- on an ivory background; red and ivory linen fringe.  
 4 feet 6 inches by 3 feet 2 inches
91. TWO EMBROIDERED RUBY-RED VELVET CUSHIONS  
 80.- Italian, XVII Century  
 With floral panel design in relief bordered with silver and red silk fringe;  
 tassels at corners.
92. AMETHYST VELVET COVER BORDERED  
 WITH GOLD GALLOON Genoese, Late XVIII Century  
 310.- Bearing the imprint of previous embroidery.  
 5 feet 6 inches by 6 feet 3 inches
93. BLUE DAMASK CUSHION Tuscan, XVII Century  
 30.- Women with Florentine lily design; bordered with gold galloon with tassels  
 at the corners.
94. EMBROIDERED CRIMSON VELVET CUSHION Florentine, XVI Century  
 Central jardiniere motive, flanked by scrolled medallions, embroidered in  
 175.- gold threads, blue and green silks. Bearing the imprint of previous em-  
 broidery; bound with broad gold galloon with tassels at the corners.  
 Backed with red silk.  
 2 feet 10 inches by 1 foot 8 inches



95. APPLIQUED EMBROIDERED BLUE SILK  
TABLE COVER Tuscan, XVI Century  
350. Embroidered with *girali* motives in crimson and ivory silks on a blue silk background.  
9 feet 3½ inches by 7 feet 10 inches
96. CERULEAN-BLUE BROCADE COVER Italian, XVIII Century  
170. Woven with floral design in silver threads; and bordered with silver galloon.  
Length, 5 feet 11 inches; width, 5 feet 4 inches
97. GOLD AND ROSE-CRIMSON BROCADE  
TABLE RUNNER Venetian, XVII Century  
60. Large floral scrollings in gold and silver threads and multicolored silks on a two-toned rose-crimson background. Edged with gold galloon. Lined with ivory-white silk.  
Length, 5 feet; width, 1 foot 9 inches
98. GOLD AND SILVER BROCADE ALTAR FRONTAL Luccan, XVI Century  
70. Floral design woven in gold threads on a yellow background and divided vertically into panels by bands of gold galloon; panel at top bordered with silver galloon; silver fringe at bottom.  
5 feet 2 inches by 3 feet 2 inches
99. AMBER CUT VELVET COVER Florentine, XVII Century  
80. Exhibiting Renaissance motives in amber velvet on a *drap d'argent* background. Bordered with silver galloon.  
3 feet 9 inches square
100. GENOESE PELUCHE HANGING XVII Century  
140. Deep shaggy pile; displaying a large jardiniere filled with flowers and flanked by monkeys; surmounted by festooned drapery, chiefly in reds, greens, yellows and blues. [Considerably worn.]
101. EMERALD-GREEN VELVET HANGING Italian, XVII Century  
250. Trimmed with bands of gold galloon, and fringed. Reverse side of *drap d'or*; shaped ends.  
Length, 11 feet 7 inches; width, 1 foot 10 inches
102. FLORAL BROCADE COVER Venetian, XVII Century  
75. Woven with a floral design in pinks, blue, maroon and gold threads on an ivory taffeta background; bordered with gold galloon.  
4 feet 4 inches by 3 feet 3 inches

103. GOLDEN-IVORY APPLIQUED EMBROIDERED ALTAR FRONTAL Florentine, XVI Century  
 190.- Red, gold and green *lamé*, applique in arabesques enclosing pineapple motives with floral motives scrolling therefrom, outlined with gold threads; panel at crown, with the design repeated in miniature; crimson satin scrolled valance, embroidered with gold threads; gold and crimson silk fringe at lower edge.  
*Height, 3 feet 1 inch; length, 7 feet 5 inches*
104. PURPLE CUT VELVET COVER Italian, XVI Century  
 380.- Small floral design in purple on a silver-toned background; trimmed with silver galloon; silk-lined.  
*5 feet 1 inch by 4 feet 2 inches*
105. GOLD BROCADE COVER Venetian, XVI Century  
 100.- Woven with gold threads displaying wheat-sprays scrolling from geometrically placed vase forms on a crimson background. Bordered with gold galloon and edged with red and gold fringe.  
*3 feet square*
106. EMBROIDERED ROSE TAFFETA COVER Florentine, XVI Century  
 100.- With panels in deeper rose taffeta at either end, embroidered with floral scrollings in green and yellow silks and gold threads. Narrow border about the entire piece repeating the design of the panels and edged with gold lace.  
*5 feet 5 inches by 3 feet 4 inches*
107. AMETHYSTINE-BLUE DAMASK COVER Tuscan, XVII Century  
 60.- Woven with floral and spear-shaped leaf pattern; paneled at one end; border of silver galloon.  
*6 feet 10 inches by 4 feet 7 inches*
108. FRAGONARD-ROSE SATIN COVERLET French, XVIII Century  
 85.- Beautiful rose satin; bordered with gold galloon, embroidered with rose silk. Two rounded corners.  
*9 feet by 8 feet 5 inches*
109. FILET LACE COVER Italian, XVI Century  
 210.- With allover pattern of birds, vases, ships, personages and the like. Lace border.  
*4 feet 1 inch by 3 feet*  
*From the Ormond Collection*
110. SILVER-TONED AND ROSE DAMASK COVER Tuscan, XVII Century  
 70.- Woven with large floral silver-toned scrollings and cornucopiae, on a rose background; edged with gold galloon. Lined with pink silk.  
*5 feet 9 inches by 3 feet 5 inches*

111. EMBROIDERED ECRU LINEN TABLE RUNNER Italian, XVI Century

190- With narrow and broad bands at the ends of geometrical and floral scrollings centring mascarons. Fringed.

Length, 5 feet 7 inches; width, 1 foot 8 inches

*From the Ormond Collection*

112. TWO GOLD- AND SILVER-EMBROIDERED VALANCES Italian, XVI Century

260- Bold design of cornucopiae surrounded by scrollings and holding bunches of grapes, worked in gold and silver threads and green silk in relief applied on a gray silk background. Gold galloon at top and trilobed border at bottom, repeating the design of the valance in a smaller pattern.

4 feet 4 inches by 1 foot 4 inches

113. GREEN BROCADE COVER *Out*

Venetian, XVIII Century

— Woven with detached floral sprays in rose, ivory and gold threads on a green background; bordered with gold galloon and fringed, with four gold tassels at the corners.

3 feet square

114. SILK-EMBROIDERED PANEL

Spanish, Late XVI Century

70- Medallioned foliage enclosing chrysanthemums and peonies in multi-colors in high relief, monkeys, cocks, parrots and other birds perched on the medallion motives; on a pearl-gray couched background.

7 feet 7 inches by 10 inches

Note: Exceptionally fine embroidery in a truly interesting and unusual design.

*From the Ormond Collection*

[See illustration]

115. SILK-EMBROIDERED PANEL

Spanish, Late XVI Century

70- Similar to the preceding.

Length, 7 feet; width, 10 inches

*From the Ormond Collection*

[See illustration]

116. SILK-EMBROIDERED PANEL

Spanish, Late XVI Century

70- Similar to the preceding.

Length, 7 feet; width, 10 inches

*From the Ormond Collection*

[See illustration]





SILK EMBROIDERED PANEL  
[See Nos. 114-119]



117. SILK-EMBROIDERED PANEL

Spanish, Late XVI Century

Similar to the preceding.

Length, 7 feet 5 inches; width, 9 inches

70.- From the Ormond Collection

[See illustration]

118. SILK-EMBROIDERED PANEL

Spanish, Late XVI Century

Similar to the preceding.

Length, 6 feet 6 inches; width, 10 inches

70.- From the Ormond Collection

[See illustration]

119. SILK-EMBROIDERED PANEL

Spanish, Late XVI Century

Similar to the preceding.

11 feet 8 inches by 9 inches

70.- From the Ormond Collection

[See illustration]

120. SILK-EMBROIDERED PANEL

Spanish, Late XVI Century

Similar to the preceding.

Length, 8 feet; width, 9 inches

70.- From the Ormond Collection

FURNITURE, MARBLES, TERRA-COTTAS

121. POLYCHROMED TERRA-COTTA STATUETTE

OF AN APOSTLE

Roman, XVII-XVIII Century

60.- The bearded apostle is standing, wearing a robe and a mantle. He holds a book in his left hand, while his left arm is raised in exhortation.

Height, 1 foot 10 inches

Note: Undoubtedly executed as a model for a larger work, which is probably in some church in Rome, for the statuette is of the Roman school.

122. POLYCHROMED TERRA-COTTA FIGURE

Neapolitan, XVIII Century

50.- THE SLAVE. Standing male figure, bearing a heavy sack upon his shoulders.

Height, 1 foot 5 inches

123. SCULPTURED MARBLE STATUETTE

School of Mino da Fiesole, Florentine, XV Century

90.- THE SAVIOR IN THE ACT OF BLESSING. Standing figure, holding a globe in His left hand, while His right hand is raised in the act of blessing. [A portion of the right hand is missing and a corner of the plinth.]

Height, 1 foot 6½ inches

25.- 123 a - Coffert

124. CARVED WALNUT SGABELLO Tuscan, XVI Century  
 70.- Scrolled lyre-shaped back, with central carved cartouche; on scrolled lyre-shaped supports.

125. PAIR CARVED WALNUT SIDE CHAIRS Tuscan, XVI Century  
 220.- Carved and gilded acanthus finials to back supports; seat and back covered in red floral damask.

126. CARVED WALNUT SGABELLO Tyrolean, XVI Century  
 65.- Pierced carved back, displaying conventionalized stems scrolling from a jardiniere and supporting perched birds. Octagonal seat with chevron motived edge; on three flaring turned legs.

127. TWO PAINTED AND GILDED STOOLS Venetian, XVIII Century  
 150.- Cabriole legs, painted blue and gilded; the seat covered in cerulean-blue damask, woven with scrollings of wheat sprays and blossoms.

128. TWO PAINTED AND GILDED STOOLS Venetian, XVIII Century  
 150.- Similar to the preceding.

129. CARVED AND PARCEL-GILDED WALNUT COFFRET Umbrian, XVI Century  
 180.- Rectangular; the body and cover molded and richly carved with composition of foliage, scrolling vines and geometrical designs.

*Length, 1 foot 5 inches; width, 1 foot*

[See illustration below]



130. CARVED, POLYCHROMED AND GILDED  
GROUP IN TABERNACOLO FRAME Lombardian, XV Century

200.- MADONNA AND CHILD. The Madonna is seated, while the Child is standing on her right knee. [The tabernacolo frame is partly restored.]

131. CARVED WALNUT CREDENZINA Tuscan, XVI Century  
Hexagonal, with molded panels. The front panel is horizontally divided

240.- in two sections, the upper one arranged to open, disclosing a shelf-seat, thereby transforming the credenzina into a stall.

132. CARVED WALNUT SGABELLO Tyrolean, XVI Century  
Canted back, elaborately carved with floral pinnacles and chevroned border; on three splayed legs.

40.-

Note: The date 1835 has been carved on this sgabello at a later period.

133. CARVED WALNUT LOW CHAIR Umbrian, XVI Century  
Rusticated carved back rail and supports with four balusters; scrolled pediment; quadrangular legs and rush seat.

30.-

134. CARVED WALNUT HANGING HATRACK Tuscan, XVI Century  
Molded cornice and dentiled frieze; paneled back, each panel centring a baluster-turned peg for hanging; molded outset base.

140.-

135. SCULPTURED MARBLE BUST OF  
A PATRICIAN French, XVI Century

180.- Of dignified mien, wearing a beard, a flat round cap, tightly buttoned coat and a cloak thrown about his shoulders. In front of him is his coat of arms bearing the inscription: *Doux qui ne touche*.

Height, 11½ inches

[Companion to the following]

136. SCULPTURED MARBLE BUST OF  
A PATRICIAN LADY French, XVI Century

120.- Presumably the wife of the patrician portrayed in the preceding number. She is dressed in the rich costume of the sixteenth century and holds a scroll, in the centre of which is a coat of arms.

Height, 11½ inches

[Companion to the preceding]



137. CARVED AND GILDED WALNUT CRIMSON  
VELVET SIDE CHAIR Tuscan, XVI Century  
100.- Quadrangular supports, scrolled top rail and rosette-carved median rail;  
quadrangular legs with pierced carved frontal stretcher and plain side  
stretchers. Seat covered in crimson velvet *a deux hauteurs*; fringed.
138. CARVED AND PARCEL-GILDED WALNUT  
CRIMSON VELVET SIDE CHAIR Tuscan, XVI Century  
110.- Quadrangular supports, scrolled top rail and rosette-carved median rail;  
square legs, with pierced carved frontal stretcher and plain side stretchers.  
Seat covered in crimson velvet; fringed.
139. CARVED WALNUT FAN-SHAPED SGABELLO Tuscan, XVI Century  
100.- Octagonal seat, on lyre-shaped supports, the front one with molded rosette;  
fan-shaped back, side and central vertical imbricated panel. Scrolled  
pediment.
140. CARVED WALNUT FAN-SHAPED SGABELLO Tuscan, XVI Century  
100.- Similar to the preceding.
141. CARVED WALNUT FAN-SHAPED SGABELLO Tuscan, XVI Century  
100.- Similar to the preceding
142. POLYCHROMED AND GILDED PAPIER-MACHE  
BAS-RELIEF Venetian, XVII Century  
150.- THE MADONNA AND CHILD. Seated figure of the holy Mother holding  
the Child, against a cloud formation; principally in reds and dark green.  
In original frame displaying conventionalized foliage and husk motives in  
gilding. Oval.  
Diameter, 1 foot 5½ inches
143. TERRA-COTTA GROUP Tuscan, XVII Century  
60.- Portraying the Deposition from the Cross.
144. GREEN LACQUERED AND GILDED CRADLE Venetian, XVIII Century  
90.- Incurved boat-shape, with high scrolled ends, terminating at the feet in  
pierced cross rockers; decorated with garlands of roses and foliage and  
gilded scrollings.  
Height, 3 feet 2 inches; length, 4 feet  
[See illustration]





No. 144. GREEN LACQUERED AND GILDED CRADLE



No. 150. CARVED WALNUT  
SIDE CHAIR



No. 148. CARVED WALNUT  
SGABELLO

145. WALNUT GREEN VELVET STOOL Tuscan, XVI Century  
100.- Rectangular; on four baluster turned legs, with valanced box stretcher; seat covered in lustrous green velvet. Fringed.

146. CARVED WALNUT CREDENZA Tuscan, XVI Century  
190.- Molded top; the frieze with two scroll-carved drawers, having bronze knobs; two doors below, opening to disclose interior with one shelf; panels to doors as well as the side panels with lozenge-shaped moldings, flanking pilasters with carved cartouches terminating in patera motives.  
*Height, 3 feet 1 inch; width, 3 feet*

147. CARVED WALNUT BLUE VELVET FLORENTINE NURSING CHAIR Florentine, XVII Century  
160.- Flute-molded back supports, with three tiny balusters connecting cross rail and shaped incise-carved pediment; legs similarly flute-molded to back supports; box stretcher; seat covered in blue velvet.

148. CARVED WALNUT SGABELLO Florentine, XVI Century  
425.- Lyre-shaped back, carved in high relief with cartouche and volute scrollings; frontal support with jardiniere holding fruit; terminating in two lion-claw feet. Back support similar.

[See illustration]

149. TWO GOTHIC FORGED IRON TORCHERES Tuscan, XV Century  
- Cylindrical knopped shaft, on Gothic arched tripod base. Red silk domed shade, trimmed with gold galloon.  
*Height, 4 feet 6 inches*

150. SMALL CARVED WALNUT SIDE CHAIR Tuscan, XVI Century  
90.- Beautiful example of Florentine carving. Guilloche-carved pediment surmounted by scrollings; quadrangular supports, carved at top with scrolled acanthus-leaf finials; the quadrangular legs also guilloche-motived with carved frontal stretcher and plain side and rear stretchers.

[See illustration]

151. CARVED WALNUT ARMCHAIR Italian, XVI Century  
160.- Flat molded arms on turned supports; quadrangular legs on flat base rails terminating in curious lion-claw feet. Seat and square paneled back covered in golden-yellow velvet, bordered with cut velvet galloon; fringed; back supports surmounted by gilded acanthus-leaf finials. Very rare type.

152. CRIMSON VELVET WALNUT BANQUETTE Tuscan, XVI Century  
325.- Six blocked and baluster-turned legs, with ring-turned and balustered box  
stretcher. Seat covered in crimson velvet, finished with cut velvet border;  
fringed.

*Height, 1 foot 8 inches; length, 3 feet; width, 1 foot 3 inches*

153. CRIMSON VELVET WALNUT BANQUETTE Tuscan, XVI Century  
300.- Similar to the preceding.

154. SMALL WALNUT TABLE Florentine, XVI Century  
160.- Molded top and frieze; blocked and baluster-turned legs and box stretcher.  
*Height, 1 foot 10 inches; length, 2 feet 7 inches*

155. CARVED WALNUT LEATHER-COVERED SIDE CHAIR Florentine, XVI Century  
95.- Square back supports enclosing a panel of tooled and gilded leather displaying three jardinières filled with flowers and further floral scrollings and bordered by rosetted bands; acanthus-carved finials; red silk fringe. A most interesting example in original condition.

156. CARVED AND GILDED WALNUT CRIMSON VELVET STOOL Tuscan, XVI Century  
170.- On cylindrical turned legs, terminating in carved vase-shaped feet, partially gilded; octagonal seat in crimson velvet, with silk tasseled fringe.  
[See illustration]

157. CARVED WALNUT CRIMSON DAMASK ARMCHAIR Piedmontese, XVII Century  
120.- Molded arms on balustered supports and gilded acanthus-leaf finials to back supports extending into similar legs; flat base rails terminating in lion-claw feet; seat and back in crimson floral damask.

158. TWO CARVED AND GILDED CRIMSON VELVET STOOLS Venetian, XVII Century  
130.- Cabriole legs, terminating in lion-claw feet; molded X-stretcher; frieze to seat carved in relief; seat covered with crimson velvet, exhibiting chevroned pattern and trimmed with a band of gold galloon. Frame parcel-gilded.

[See illustration]





No. 156



No. 158

CARVED AND GILDED CRIMSON  
VELVET STOOLS



No. 163. CARVED WALNUT LECTERN



159. CARVED WALNUT GREEN LOW  
CHAIR

Brescian, XVI Century

110.— Quadrangular arm supports, terminating in finely carved volute-scrrolled finials; the back carved in relief, centring a coat of arms; quadrangular legs, carved with Greek key pattern; similar frontal and rear stretcher, scrolled side stretchers; seat covered in *reseda*-green velvet, studded with gilded bronze rosette nails.

160. CARVED WALNUT FAN-SHAPED SGABELLO

Tuscan, XVI Century

65.— Fan-shaped back with finely scrolled carved sides and pediment.

161. WALNUT FALL-FRONT DESK CABINET

Florentine, XVI Century

225.— Divided horizontally in two parts, the upper portion with overhanging molded cornice and fall-front, flanked by flute-molded pilasters and opening to disclose interior fitted with ten drawers—eight box-shaped and two long drawers beneath; with central niche having recessed carved throne, the seat of which forms a small drawer; lower cabinet with two drawers flanked by similar pilasters to top with molded knob handles; on molded plinth.

Height, 5 feet 2 inches; width, 3 feet 2 inches

162. WALNUT WRITING TABLE

Tuscan, XVI Century

70.— The top divided in two sections, one of which lifts to disclose fitted desk; on turned cylindrical legs, button feet and box stretcher at base.

Length, 3 feet 10 inches; width, 1 foot 9½ inches

163. CARVED WALNUT LECTERN

Umbrian, XVI Century

400.— Sloping book-rest with pierced carved pediment; on quadrangular flute-molded pedestal; supported on high molded plinth.

Height, 5 feet 5 inches

[See illustration]

164. SCULPTURED MARBLE STATUE

Florentine, XVI Century

HERCULES. The undraped hero stands, leaning with his left hand on his club, holding the lion-skin in his right hand.

Height, 1 foot 7 inches

35.— Note: An unfinished work, particularly the face, which it is supposed was destined to represent Cosimo I. The resemblance of the figure to Michelangelo's David and the peculiarities of the treatment, which are decidedly like Michelangelo, would indicate the sculptor to have been a Florentine, about the middle of the sixteenth century.

165. CARVED OAK CABINET

Swiss, XVI Century

375. In two parts. The upper part with canopy adorned with pierced carved leafage and vine motives, supported by two shaped brackets; below is an outset drawer with carved panel. Rectangular lower section with two drawers with Gothic carved panels, the upper one with pierced forged iron lock plate, the lower one with ring handle. On molded base, the sides variously carved.

*Height, 6 feet 4 inches; width, 2 feet 10 inches*

[See illustration]



No. 165. CARVED OAK CABINET



No. 166. CARVED OAK CASSONE



No. 167. CARVED WALNUT CASSONE



166. CARVED OAK CASSONE

French, XVI Century

725. The front divided into four rectangular panels, the two central ones forming doors, carved in relief with the bust of a lady and the bust of a warrior in profile respectively; the flanking panels, which are smaller, are also carved in relief and the right one displays two facing peacocks, while in the left panel are leaves and scrollings. The rectangular panels at either end have the usual linenfold decoration of French Gothic furniture. Plain, flat lid; the cassone resting on four high feet.

*Height, 2 feet 5 inches; length, 4 feet 8 inches*

[See illustration]

167. CARVED WALNUT CASSONE

Brescian, XVI Century

375. On the lid are three incised *formelle*, the central one with a carved rosette surrounded by foliage. On the front of the chest the same decoration is repeated, excepting that in the central *formella* instead of a rosette there is a crest with the initials R. V. Lion-paw feet, and at the bottom a *baccelliera* decoration. Paneled ends with forged iron lifting handles.

*Height, 2 feet; length, 5 feet 8 inches*

[See illustration]

168. CARVED WALNUT WRITING TABLE Florentine, XVI Century  
*90.-* Rectangular top with *gocciolatoio*-carved frieze; two drawers below and writing slide; on vase-shaped end supports, connected by shelf stretcher.  
*Height, 2 feet 11 inches; length, 4 feet 11 inches; width, 2 feet 5½ inches*

169. SMALL CARVED WALNUT TABLE Tuscan, XVII Century  
*100.-* Rectangular top with ovolo-carved paneled frieze, having one drawer with bronze handle; on columnar legs, with box stretcher.  
*Length, 2 feet 7 inches; width, 1 foot 8 inches*

170. CARVED WALNUT PARCEL-GILDED ARMCHAIR Florentine, XVI Century  
*110.-* Flat molded arms on balustered supports; acanthus-leaf carved and gilded frontal stretcher; flat base rails terminating in lion-claw feet.

171. CARVED WALNUT PARCEL-GILDED ARMCHAIR Florentine, XVI Century  
*70.-* Similar to the preceding; without stretcher.

172. CARVED WALNUT CENTRE TABLE Venetian, XVI Century  
*1150.-* Rectangular top with molded cornice; four brackets on each side and none at the ends. On two lyre-shaped supports connected by stretcher, which is "diamond-carved" and is wedged into the supports.  
*Height, 2 feet 8½ inches; length, 5 feet 10½ inches; width, 2 feet 6 inches*

[See illustration]





NO. 172. CARVED WALNUT CENTRE TABLE



WALNUT GREEN DAMASK SIDE CHAIR  
[See Nos. 173-174]

280. 173. PAIR WALNUT GREEN DAMASK SIDE CHAIRS Tuscan, XVII Century  
Turned legs and stretchers; high canted back and seat covered in golden-green damask, trimmed with silk galloon and fringe.

[See illustration]

200. 174. PAIR WALNUT GREEN DAMASK SIDE CHAIRS Tuscan, XVII Century  
Similar to the preceding.

[See illustration]

175. CARVED WALNUT CENTRE TABLE Florentine, XVI Century  
525.- Massive rectangular top; on lyre-shaped end supports, each terminating in two lion-claw feet.  
*Height, 2 feet 4½ inches; length, 5 feet 8 inches*

176. CARVED WALNUT CENTRE TABLE Florentine, XVI Century  
225.- Similar to the preceding.  
*Height, 2 feet 4½ inches; length, 5 feet 8 inches*

177. CARVED WALNUT CREDENZA Florentine, XVI Century  
250.- Molded top, with egg-and-dart carved cornice, having three short and two long drawers, with bronze drop handles; below two doors, divided and flanked by flute molded pilasters; on molded plinth.  
*Height, 3 feet; length, 5 feet*

178. WALNUT BOOKCASE Tuscan, XVI Century  
275.- Open upper portion with four shelves, lined with red damask; dentil-molded cornice. Lower portion with two doors opening to disclose shelved interior; on bracket feet.

179. FRUITWOOD PRIE-DIEU CHAIR Venetian, XVI Century  
250.- Scrolled arms and legs, X-shaped; the arms are hinged and together with the back rail lift, transforming the chair into a prie-Dieu. Seat and back rail covered in crimson velvet, with raised velvet border; fringed.  
[See illustration]

180. CARVED WALNUT DAMASK-COVERED ARMCHAIR Florentine, XVII Century  
110.- Elaborately carved arms terminating in volutes; broad leaf-carved frontal stretcher; turned legs and side stretchers; the front legs finely volute-scrolled. Seat and back covered in crimson damask, with tassel fringe.

181. CARVED BEECHWOOD SAVONAROLA CHAIR Tuscan, XVI Century  
475.- With nine interlacing supports, the front ones carved with incised rosettes within circles; narrow valance to seat also carved with rosettes; base rails terminating in lion-claw feet.

182. CARVED BEECHWOOD SAVONAROLA CHAIR Tuscan, XVI Century  
400.- Similar to the preceding; with seven interlacing supports; somewhat higher.



No. 179. FRUITWOOD PRIE-DIEU CHAIR





HUNGARIAN POINT CARVED  
WALNUT STATE CHAIR  
[See No. 185]



No. 186. CARVED WALNUT TOOLED  
AND GILDED LEATHER SIDE CHAIR



183. CARVED WALNUT SAVONAROLA CHAIR Tuscan, XVI Century

315.- With ten interlacing supports, the front ones carved *a sguscio*; pivoted so as to fold; molded arms ending in ball terminals; carved back rail.

184. MODEL OF A CARVED WALNUT

PARCEL-GILDED ARMCHAIR

Florentine, XVI Century

40.- Flat molded arms, on quadrangular supports with carved and gilded brackets similar to finials to back supports; acanthus-leaf carved brackets to front legs; seat and back covered in green cut velvet, trimmed with gold lace.

185. TWO HUNGARIAN POINT CARVED WALNUT

STATE CHAIRS

Florentine, XVI Century

500.- Volute-scrrolled arms; quadrangular legs; gilded acanthus-leaf finials to back supports; seat, apron and back covered in Hungarian *point* displaying birds amid leafage, the details in Italian *petit point*. In a fine state of preservation.

[See illustration]

186. CARVED WALNUT TOOLED AND GILDED

LEATHER SIDE CHAIR

Piedmontese, XVI Century

425.- The back of tooled and gilded leather, secured with brass-headed nails; central oval cartouche displaying escutcheon, surrounded by scrollings and allegorical figures depicting Rhetoric and Music in the side borders; on slender columnar front legs, with H-stretcher.

[See illustration]

187. TWO CARVED WALNUT PARCEL-GILDED

HIGH-BACK SIDE CHAIRS

Florentine, XVI Century

220.- Cantled back, side rails supporting scrolled and parcel-gilded pediment with incised Florentine Renaissance design; median rail similar; valanced base stretchers at sides; seat covered in brown leather secured by double rows of brass-headed nails. Green silk fringe.

188. TWO CARVED WALNUT PARCEL-GILDED

HIGH-BACK SIDE CHAIRS

Florentine, XVI Century

120.- Similar to the preceding.

189. TWO BEECHWOOD MONASTERY CHAIRS

Italian, XVI Century

100.- Back and legs of six interlacing staves, pivoted so as to fold; carved a *sguscio*; the head rail incised with circular medallion; flat base rails.

190. CERTOSINA INLAID WALNUT COFFRET

Florentine, XV Century

100.- Inlaid with various colored woods in *certosina* work; the top of cover with a chessboard and the under side of cover similarly inlaid to the body, with a central panel adorned with the symbols of The Passion; front with central panel having incised carved coat of arms of a later date.

*Length, 2 feet 5 inches; width, 1 foot 7 inches*

191. CARVED WALNUT COFFRET

Sieneese, XVI Century

80.- Molded top, paneled frieze with outset volute-scrolled brackets at the angles; gadroon-carved body, on molded plinth.

*Length, 2 feet 2 inches; width, 1 foot 6 inches*

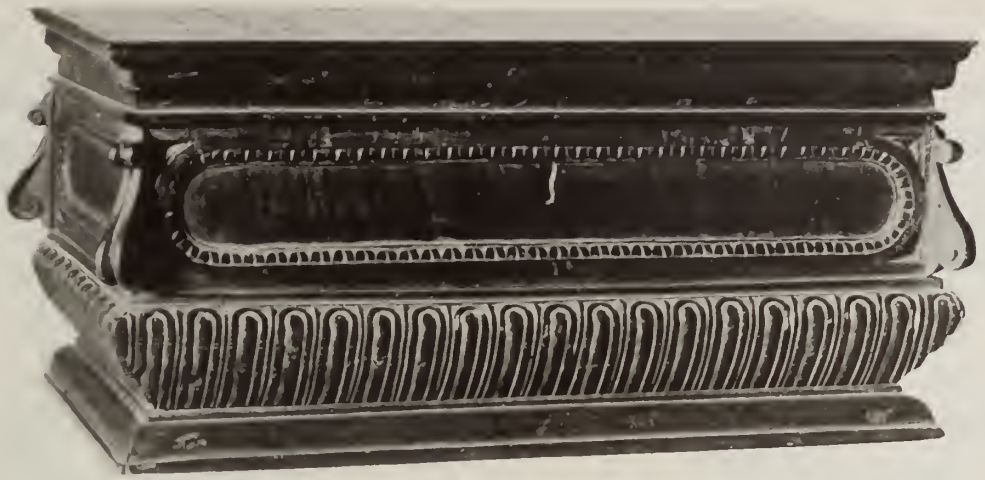
[See illustration]

192. SMALL CARVED WALNUT CASSONE

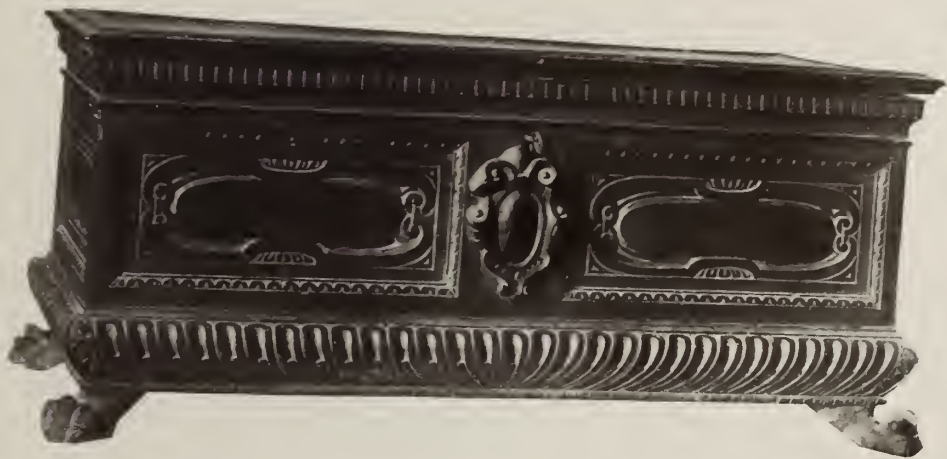
Sieneese, XVI Century

130.- The front divided vertically in two panels by cartouche-carved stile; the panels with elaborate carvings. Gadrooned base supported by claw feet.

[See illustration]



No. 191. CARVED WALNUT COFFRET



No. 192. SMALL CARVED WALNUT CASSONE



NO. 193. CARVED WALNUT LIBRARY TABLE

193. CARVED WALNUT LIBRARY TABLE

Florentine, XVI Century

2700.- Rectangular top; frieze with two drawers; on very fine lyre-shaped end supports, very sinuous in design and fretted; in the centre is a decoration intended to frame an armorial shield, but the idea was never carried out; the supports resting on flat rails terminating in volutes; shelf-stretcher placed low down. Fine patine.

*Height, 2 feet 8 inches; length, 5 feet 8 inches; width, 2 feet 5 inches*

[See illustration]



194. CARVED WALNUT CASSONE

Venetian, XVI Century

400.- The front with two rectangular panels, flanked by caryatids and divided by a leonine mask from which depends a shield, and exhibiting, amidst very ornate scrollings, the allegorical figures of Fame and Peace. Lower down is a rosette device, from the centre of which radiates a cluster of entwined strap scrollings. On volute-scrolled feet, centring lion masks.

Height, 2 feet; length, 5 feet 8 inches

*From the Golini Baldeschi family*

[See illustration]

195. CARVED WALNUT CABINET A DEUX CORPS

Tuscan, End of the XVI Century

200.- Divided horizontally in two parts, each with two molded sunk paneled doors, both opening to disclose one shelf in each; molded bases, and richly carved cornice to the superior cabinet.

Height, 6 feet 11 inches; width, 5 feet 8 inches



No. 194. CARVED WALNUT CASSONE



No. 196. CARVED AND GILDED WALNUT  
CENTRE TABLE

196. CARVED AND GILDED WALNUT CENTRE TABLE

Florentine, XVI Century

850. Hexagonal marble top, set in dentil-carved walnut frame. On very fine gilded pedestal, with median "plaited knot," a circle of leaves beneath, and above, in correspondence with the angles of the hexagonal top are heads of winged satyrs and scrolled leafage.

*Diameter of top, 2 feet 8 inches*

*From the Count Guicciardini*

[See illustration]

197. GOTHIC CARVED WALNUT CASSONE

Val d'Aosta, XV Century

Front with three panels displaying carved pierced rosettes and further Gothic motives.

550.

*Height, 2 feet 10½ inches; length, 4 feet 4½ inches*

[See illustration]





No. 197. GOTHIC CARVED WALNUT CASSONE



No. 198. MARBLE SARCOPHAGUS

198. MARBLE SARCOPHAGUS

Roman, II-III Century

1200. Carved in *haut-relief*, displaying two flying amorini supporting a circular medallion with a virile bust flanked on either side by two seated amorini; below the central medallion two reclining pagan gods and chimeric animals. the like.

*Height, 1 foot 10 inches; length, 6 feet 3 inches*

[See illustration]

[END OF FIRST SESSION]



## SECOND SESSION

Friday January 21, 1927 at 2:15 p.m.

*Catalogue Numbers 199 to 383 Inclusive*







199. PAIR SMALL BRONZE CANDLESTICKS Venetian, XV Century

80.- Bell-shaped, with tall cylindrical stem, disc-shaped bobèche; the entire candlestick ornamented with richly chiseled floral and shield designs, touched with gold.

*Height, 5½ inches*

200. COPPER BRAZIER Italian, XVIII Century

100.- Circular bowl, with flat flaring rim; on spreading cylindrical base; scrolled loop handles.

*From the Ormond Collection*

201. PAIR CARVED AND GILDED TORCHERES

In the Manner of Sansovino, Venetian, XVI Century

160.- Balustered vase-shaped shaft, on cartouched triangular base, displaying three angelic heads and terminating in claw feet.

*Height, 2 feet*

202. TWO GOTHIC FORGED IRON TORCHERES Tuscan, XV Century

140.- Quadrangular knopped shaft, on Gothic arched tripod base.

*Height, 4 feet 3 inches*

203. PAIR SMALL BRONZE CANDLESTICKS Venetian, XV Century

140.- Bell-shaped, with tall cylindrical handle forming the candle-holder; damascened with scrollings exhibiting Oriental influence.

*Height, 7½ inches*

204. GOTHIC GILDED-COPPER CANDLESTICK Florentine, Early XV Century

60.- Knopped shaft displaying characteristic Florentine Gothic tracery, enameled and incised with the Florentine lily and other designs. On spreading, fluted and pinnacled base.

*Height, 6¾ inches*

205. TOOLED AND GILDED LEATHER GLOVE BOX Venetian, XVI Century

40.- Displaying dull red and gold arabesque design.



206. PAIR BRONZE AMPHORÆ

Dutch, XVI Century

400.- The loop handle and spout incised with masks and scrollings. Beautiful shape and fine patine.

Height, 1 foot

[See illustration above]

207. WROUGHT IRON DOOR KNOCKER

Florentine, XV Century

Scrolled design of animals and floriations.

20.-

#### ANCIENT FOOTGEAR

The following eight numbers comprise a group of *babbucce* or slippers of XV-XVI century types.

208. PAIR WHITE PIERCED LEATHER SLIPPERS

Italian, XV-XVI Century

90.- In the accompanying illustration of a painting by Giovanni da St. Giovanni it is interesting to observe a pair of slippers similar to these.

[See illustration]

209. PAIR BROCADE BEDROOM SLIPPERS

Florentine, XV Century

50.- A characteristic type of bedroom slippers worn by gentlemen of this period.

[See illustration]

210. PAIR YELLOW VELVET SLIPPERS

Venetian, XVI-XVII Century

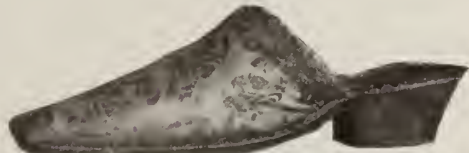
Richly ornamented with gold lace; on high foundation.

140.-

[See illustration]



No. 208. WHITE PIERCED LEATHER SLIPPERS



No. 209. BROCADE BEDROOM SLIPPERS



No. 210. YELLOW VELVET SLIPPERS



No. 217



No. 216. VENETIAN GLASS  
AND GILDED BRONZE  
CANDLESTICK



No. 217. SHELL-SHAPED SILVER  
BOWL AND COUPE



211. PAIR VELVET SLIPPERS Venetian, XVI-XVII Century  
Similar to the preceding, but differing in color.

160.—

212. PAIR VELVET SLIPPERS Venetian, XVI-XVII Century  
Similar to the preceding.

170.—

213. PAIR LEATHER SLIPPERS Venetian, XVI Century  
Of light blue leather, with painted decoration of flowers.

160.—

214. PAIR RED VELVET SLIPPERS Italian, XVI Century

210.—

215. <sup>one</sup>PAIR BLUE VELVET SLIPPERS Venetian, XVI Century

35.—

216. VENETIAN GLASS AND GILDED BRONZE CANDLESTICK  
In the Manner of Sansovino, XVI Century  
Molded balustered stem, on bowl-shaped base in beautiful emerald-green glass; enclosed in gilded bronze mounting, displaying winged angel heads, scrollings and the like. On three volute-scrrolled feet.

220.—

*Height, 1 foot 9 inches*

[See illustration]

217. SHELL-SHAPED SILVER BOWL AND COUPE Venetian, XVII Century  
The bowl with ribbed vertical panels, the interspaces with flutings; on three shell-shaped feet. The coupe in the shape of a conch-shell, with similar design.

350.—

*Height of coupe, 1 foot 7 inches; diameter of bowl, 1 foot 11 inches*

*From the Marquis Mauroner Collection*

[See illustration]

218. BRONZE MORTAR Paduan, XVI Century  
Enriched with guilloche and leaf motives at top; body with heart-shaped  
100.- medallions interrupted by masks of Roman warriors and griffins, beneath  
leaf-scrolled festoons; gadroon-molded base; loop side handles.

Height, 5¼ inches

*From Count Cittadella, Padua*

[See illustration]

219. BRONZE MORTAR Paduan, XVI Century  
Molded rim, above band of detached grapevine sprays; on molded and  
130.- acanthus-leaf motived base.

Height, 4 inches

*From Count Cittadella, Padua*

[See illustration]

220. BRONZE MORTAR Paduan, XVI Century  
Molded leaf-scrolled rim, with band of festoons and cornucopiae inter-  
300.- rupted by heads of Roman warriors; on molded base. Very fine patine.

Height, 3½ inches

*From Count Cittadella, Padua*

[See illustration]

221. BRONZE MORTAR Tuscan, XVI Century  
Flaring rosetted rim; body with five panels displaying coat of arms, medal-  
120.- lions enclosing symbols, and depiction of St. George, separated by can-  
delabro motives. Loop handle.

Height, 3¾ inches

[See illustration]

222. BRONZE MORTAR Signed, Nicola Spadaio, Florentine, XVI Century  
Leaf-motived flaring rim and band below with scrolled dolphins; on molded  
150.- base.

*From Gabrielle d'Annunzio, Villa Capponcina, near Florence*

[See illustration]



No. 219



No. 220



No. 221

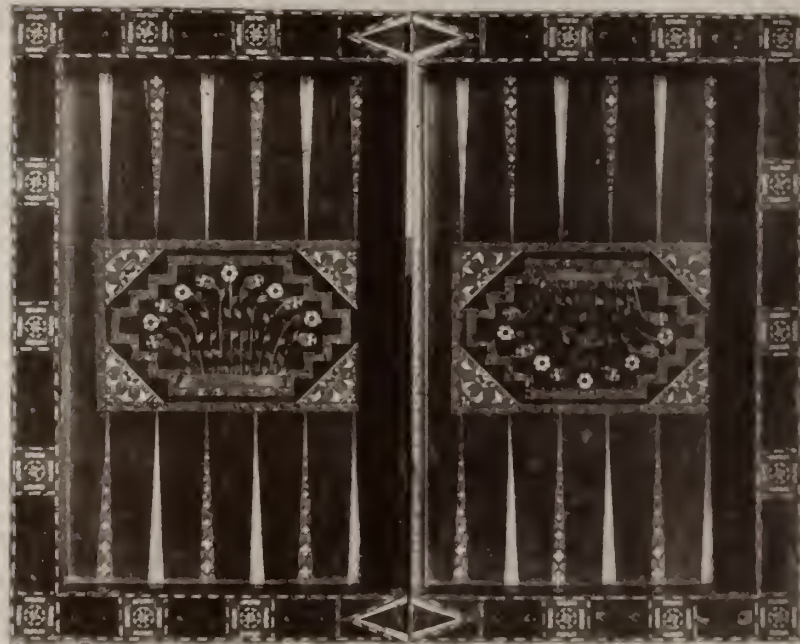
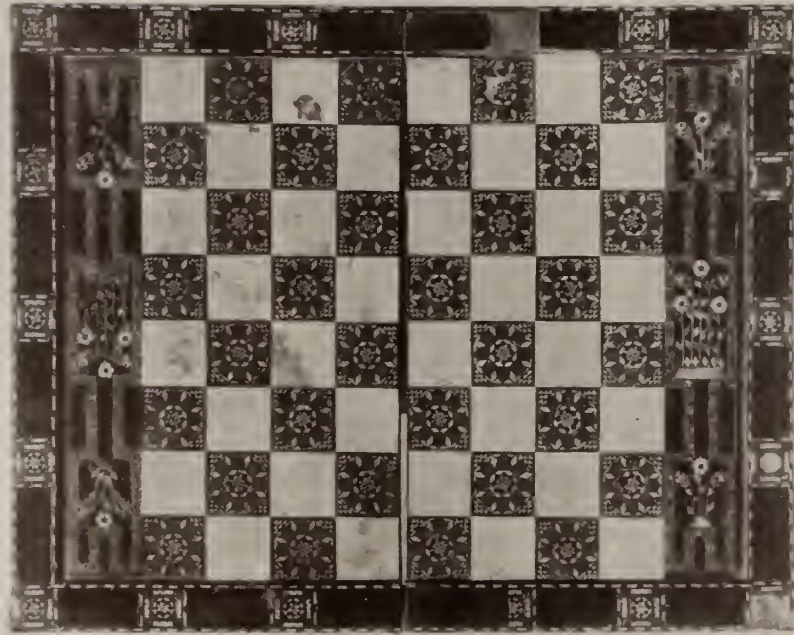


No. 222



No. 218

## BRONZE MORTARS



No. 223. IVORY AND EBONY INLAID  
CHESSBOARD



223. IVORY AND EBONY INLAID CHESSBOARD

Italian, XV Century

Intarsia inlay and polychromed geometrical motives, with vases of flowers.

675.- Opening to disclose *tric trac* board with two rectangular panels enclosing curious flowers, the hinged central section rounded and having exceptionally beautiful inlay; chevroned outer edges; reverse with chessboard.

2 feet 1 inch by 1 foot 9 inches

Note: A very rare specimen of this exquisite type of workmanship, also on account of its splendid state of preservation.

From Count Galli, Piacenza

[See illustration]

XV-XVII CENTURY ARMOR

The following group of armor comes from Count Cittadella's Armory, in the Villa Saonara, near Padua.

224. POWDER FLASK

North Italian, Late XVI Century

20.- Iron; pear-shaped, fitted with round cap and ring for suspension; decorated with animals on a background of arabesques.

224A. POWDER FLASK

German, XVI Century

15.- In gilded bronze; pear-shaped, with cap in the form of a gryphon and spring spout for filling; richly decorated with geometrical borders and two medallions presenting flying birds.

224B. POWDER FLASK

Florentine, XVI Century

35.- Gilded iron; flattened pear-shape, with a coat of arms on either side in silver, surrounded by scrollings and surmounted by the Florentine lily.

225. PAIR STIRRUPS

French [?], XVII Century

80.- In steel; bell-shaped; probably intended for a lady.

226. PAIR STIRRUPS

Venetian [?], Early XVI Century

60.- In steel; semicircular, with rings to secure leather strap to the stirrup bar by means of a screw.

224 C- 30.- Flask.



227. PAIR STIRRUPS North Italian, 1500  
 260. Gilded bronze; in a fine state of preservation. High arched instep guards, the sides richly decorated with figures of mermaids and animals.

[See illustration]

228. RUNKA North Italian, XVI Century  
 60. Apex diamond-shaped in section, and on each side of the blade is engraved a heron.

229. RUNKA North Italian, Early XVI Century  
 60. Large apex, diamond-shaped in section, and bearing at the base of the blade the armorer's mark.

230. PARTISAN North Italian, Late XVI Century  
 50. Base of blade and sides of shaft etched with foliage, surrounding on either side a coat of arms, flanked by the letters L and N. Fragment of the handle only.

231. LANGUE DE BŒUF Italian, End of the XV Century  
 55. Early shaped blade, punched with geometrical decorations at the base.

232. MACE North Italian, XVI Century  
 90. In polished steel; seven flanged head, one of the flanges bearing the armorer's mark, the letters A and T within a coat of arms. The grip with chevroned design, and pierced for strap attachment.

[See illustration]

233. MACE North Italian, XVI Century  
 90. In polished steel; seven flanged head, one flange bearing the armorer's mark, the letter N. Each flange has a reinforced point. Hollow handle and plain grip; pierced for strap attachment.

[See illustration]

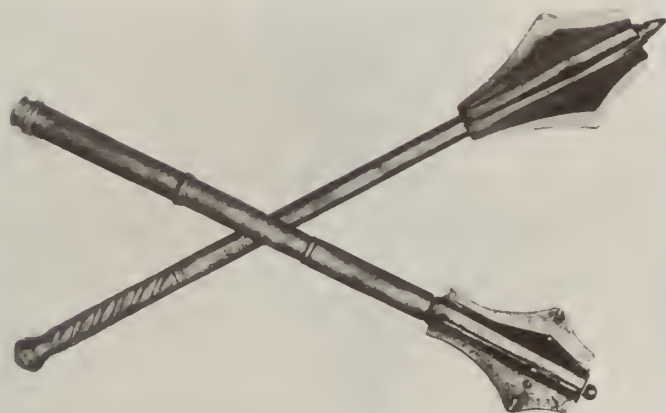
234. RAPIER Italian, Second Half of the XVI Century  
 60. Double edged blade, diamond-shaped in section; bearing above the *pas d'ane* the armorer's mark; slightly tapering globular pommel with button finial; grip with spiral worming of twisted silver wire; straight roped quillons. Knuckle guard, developing from the extremities of the *pas d'ane* on one side three rings, and on the other two rings; on both sides of upper ring a bar rises to centre of knuckle guard.

[See illustration]

60. — 229 A — Runka  
 30. — 231 A — Langue De Boeuf  
 30. — 233 A — Axe



No. 227. PAIR STIRRUPS



Nos. 232-233. MACES



No. 234. RAPIER



No. 238. DAGGER



No. 237. CROSSBOW

235. TWO-HANDLED SWORD North Italian, Late XV Century

100.- Long wide slightly tapering double-edged blade, developing tapering spurs at right angles forming a false guard, under which is the armorer's mark, on both sides of the blade. Leather grip and urn-shaped pommel; guard consisting of plain cross quillons and single ring on each side.

236. CINQUEDEA SWORD North Italian, End of the XV Century

100.- Wide tapering blade, incised bronze pommel; steel guard; ivory grip perforated for bronze rosaces. On one side of the grip is a coat of arms in silver and enamel. [Both ivory plates of hilt are modern.]

237. CROSSBOW Venetian, Beginning of the XVI Century

850.- Bow in steel, attached to stock by a steel bridal. Stock in carved walnut, richly ornamented, gracefully curving from the attachment of the bow to the nut. Trigger-guard in steel with Renaissance motives. On the top surface of the stock, close to the bow, is a carved mascarón, and half way from the butt end to the nut is carved a small frog facing a dragon. Ornamental decorations of geometrical and other motives carved on the other surfaces of the stock; open end of the stock enriched by a pyramidal finial. [Bowstring and trigger missing.]

Note: Artistically a very fine and unusual weapon, each element in the complex decoration of the carved stock exhibiting the purest characteristics of the Italian Renaissance. It is interesting to compare the sculptured dragon on the upper surface of the stock with Riccio's well-known bronzes of a similar subject in the National Museum, Florence.

[See illustration]

238. DAGGER Venetian, XV-XVI Century

1100.- In gilded bronze and steel. Circular, slightly convex pommel; baluster-shaped grip inlaid with black bone and copper. The pommel, in gilded bronze, bears a circular plaque displaying a mythological subject, surrounded by circular border and coat of arms supported by human figures. Rondel guard in gilded bronze of the same diameter as the pommel, with frieze of volutes and foliage motives. Tapering blade, divided into four quadrangular sections placed at opposite angles at ricasso and middle, the faces enriched with human figures and *candelabro* motives.

Note: A very rare and unusual dagger, the gilding in a nearly perfect state of preservation. The plaque on the pommel is, so far as known, unique, there being no similar examples in other Quattrocento plaquettes. It is to be classed as a work of the Paduan school, and very close to Valerio Vicentino [1465-1546].

[See illustration]

30. - 235<sup>69</sup> a - Sword  
170. - 237 a - Axe  
55. - 2389 - Dagger



239. RAPIER

Italian, Second Half of the XVI Century

100.- Double edged tapering blade, diamond-shaped in section, bearing above the *pas d'ane* the armorer's mark; slightly tapering globular pommel with button finial. Grip with worm roped wire; single quillon drooping to button terminal. Knuckle guard with terminal similar to quillon. Three rings on one side, the two upper ones joining the centre of the knuckle guard, and on the other side three curved bars developing from the extremity of the *pas d'ane*, and joining the knuckle guard.

240. BURGNET

North Italian, End of the XVI Century

125.- Bowl with riveted neck defense and cheek pieces; roped border and large roped comb. Rivets around the neck region and across the brow, which were used to secure a leather lining.

241. SALADE

Venetian, Circa Middle of the XV Century

1050.- Bowl with keel median ridge following the profile contour of the head. Border turned out in a wire; T-shaped opening. In the middle of the bowl is a circle of rivets which served to fasten a leather lining; under the circle of rivets, on either side are two further rivets, which originally fastened the chin strap. On either side of the bowl in the rear are stamped the armorer's marks, the letters A and N, beneath a crown. [The helmet must have been repaired at an early date as indicated by two small rivets near the border.]

Note: Helmets of this type were used in Venice around the middle of the fifteenth century and are now extremely rare. As the shape shows, they were inspired by classical Greek casques, and especially by the Corinthian casque.

[See illustration]

110.- 240a- Helmet





No. 241. SALADE



No. 242. SALADE

242. SALADE Venetian, Circa the Middle of the XV Century  
Bowl with keel median ridge following the profile contour of the head; border turned out in a wire; T-shaped opening, about which is riveted a strap band. Around the centre of the bowl a row of perforations shows where rivets have previously been for the purpose of fastening a leather lining, and beneath, on each side are two rivets for securing the chin strap; along the border rivets can still be seen, which were originally used to fasten a velvet cover to the helmet. Deeply rusted.

See note to the foregoing number.

[See illustration]

## TABLEWARE IN STEEL AND SILVER



243. GILDED KNIFE BLADE Italian, XV-XVI Century  
Leaf-shaped, incised with foliage ornamentation.

Note: This blade must originally have had an ivory handle and was very probably used as a *grattoir*—a knife used at this period for erasing or rather for scraping out ink.

[See illustration above]

244. STEEL TABLE KNIFE WITH DAMASCENED SILVER HANDLE Venetian, Late XV Century

Only a fragment of the blade is left, bearing a hall mark of stellate design. The handle damascened with trophies and two coats of arms; incised and gilded bronze finial.

Note: One of the coats of arms is that of the Florentine family Salviati. The use of two coats of arms show that this knife was fashioned for a nuptial occasion, and it is Venetian workmanship of the late fifteenth century.

245. IVORY-HANDLED GRATTOIR WITH GILDED BLADE Flemish [?], XVII Century

The ivory handle is lightly ornamented and the leaf-shaped gilded blade is decorated with various designs, finely incised in the manner of an etching.

See note to No. 243.

25.- 2429 - Back Plate

246. IVORY-HANDLED GRATTOIR WITH GILDED BLADE

Flemish [?], XVII Century

25.- The handle in ivory and the blade gilded with scrollings.  
See note to No. 243.

247. IVORY-HANDLED PENKNIFE WITH  
CURIOUS FORK ATTACHMENT

Flemish [?], XVII Century

50.- The handle is in grooved ivory; the tiny gilded two-pronged fork has its own ivory handle and is arranged to draw out from its little case. The hinged blade of the knife [incised in the manner of an etching], is ornamented with a female figure surrounded by various designs and is gilded over its entire surface.

Note: In the Spitzer Collection was the companion piece to this quaint knife-and-fork, and it was attributed to Italian art of the sixteenth century.

248. DESSERT FORK WITH SILVER HANDLE

Italian, XVI Century

15.- Three-pronged fork with channeled silver handle, incised with leaf ornamentation. [Handle slightly damaged]

Note: The style of the ornamentation is distinctly Italian of the sixteenth century.

[See illustration]

249. SILVER FORK WITH INCISED SILVER HANDLE

Tuscan, XVI Century

20.- Four-pronged fork, hall marked G G; handle representing a female bust.  
[See illustration]

250. SILVER FOLDING FORK

Tuscan, XVI-XVII Century

Handle with female bust terminal.

15.- Note: Knives and forks as well as other pieces of cutlery of this type were used at this early period for outdoor festivities and traveling.

[See illustration]

251. STEEL KNIFE WITH DAMASCENED SILVER HANDLE

Venetian, XV Century

110.- The blade is very worn, the handle is damascened with trophies and a coat of arms, and has a bronze finial with gilded ornamentation.

Note: The style of the coat of arms indicates this piece to be in all probability of Venetian workmanship.

[See illustration]

252. STEEL SERVING FORK WITH SILVER HANDLE

Venetian, XVI Century

10.- A large fork, with two prongs; the silver handle incised with scrolled motives and a coat of arms, now indistinct, terminating in a bronze finial.

Note: The provenience of knives similar in design to this work enables us to attribute it to Venetian workmanship.

[See illustration]



No. 251



No. 249



No. 252



No. 248



No. 250

SILVER FORKS AND SILVER AND STEEL KNIFE





No. 255



No. 254



No. 256



No. 257

STEEL KNIVES WITH BRONZE AND INLAID HANDLES

253. FOLDING KNIFE AND FORK IN  
ORIGINAL LEATHER CASE

Venetian, XVI Century

30.— Hinged, to permit them to be folded into the leather case. Both have damascened and gilded handles, with foliage and animalistic ornamentation.

Note: The elegance of the shape and the gilding indicate the attention which was given at this time even to objects which were used in traveling, and proves them to be of Venetian sixteenth century art.

254. STEEL KNIFE WITH BONE HANDLE ORNAMENTED  
IN SILVER NIELLO

Tuscan, Beginning of the XV Century

170.— Very thin blade, rounded at the end. The handle has a circular pierced silver rosette, and it terminates in a silver finial, bearing a coat of arms in niello inlay.

Note: Similar bone handles with identical rosettes are to be seen in daggers and cinquedeas of the Quattrocento; the shape of the coats of arms also points to the same period. The shape and the decoration make of this knife a very rare and unusual example.

[See illustration]

255. STEEL KNIFE WITH BRONZE HANDLE

Siennese, XV Century

60.— The bronze handle is gilded on one side and the other is damascened in silver with the representation of a young man and coat of arms of the Comune di Siena, the latter bearing the monogram of Siena's Opera del Duomo, showing that it was made for use in the cathedral.

Note: The style of the ornamentation indicates that this knife is Siennese of about the middle of the fifteenth century, and it is a truly remarkable example of the refinement of workmanship peculiar to Siena, even in objects of comparatively slight importance.

[See illustration]

256. STEEL KNIFE WITH BRONZE HANDLE

Italian, XIV-XV Century

60.— The handle with pierced architectural design, the bronze gilded and silvered. The blade hall marked.

Note: This and the following knife were intended to be worn at the belt.

[See illustration]

257. STEEL KNIFE INLAID WITH GOLD AND SILVER

Italian, XV-XVI Century

135.— A single piece of steel, lightly inlaid in gold and silver; finial to handle with pierced architectural design. The blade hall marked.

Note: The character of the inlay ornamentation is Italian of the end of the fifteenth and the beginning of the sixteenth century.

[See illustration]

258. SILVER DESSERT SPOON

German, XV-XVI Century

With large bowl and very short handle, terminating in a cluster of leaves, with four pendant rings for hanging.

110.-

Note: The leaves on the handle are Gothic in form, and the hall mark on the reverse of the handle seems identical with one of this period found in silver ware of Augsburg craftsmanship.

[See illustration]

259. INLAID STEEL KNIFE WITH CHISELED SILVER HANDLE

Lombardian, XV Century

The small knife has a curved blade, inlaid with silver; the handle is of silver, chiseled with a hunting scene on one side and on the other depicting two regiments of cavalry marching, before a background of encampments and castles. At the end of the handle is a light relief portraying the belated head of Caesar on one side and on the other the head of a woman; along the edge is a motto.

100.-

Note: The Leonardesque type of the Caesar shows conclusively that this knife is of Lombardian workmanship and the costumes of the huntsmen place it around the end of the fifteenth century. The silver inlay above all and also the subtlety of the chiseling place this as a rare work of art.

[See illustration]

260. FOUR STEEL FORKS WITH SILVER HANDLES

Venetian, Second Half of the XV Century

Of the same form and size; the silver grooved handle exhibiting light ornamentation and having globular finial.

120.-

Note: The proportion of the handle and the whole contour are in the most exquisite taste of the Quattrocento. While there is evident Oriental influence, all of the ornamentation and the globular finial belong to Venetian art, and the artistic value is enhanced by the fact that there are four of these forks of the same size and pattern.

[See illustration]

261. SET OF TWELVE TABLE KNIVES AND NINE FORKS WITH CARVED AMBER HANDLES

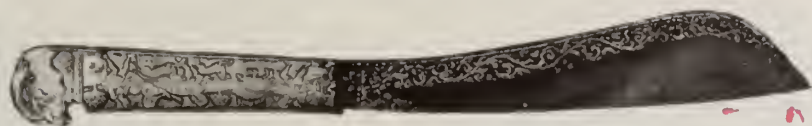
French [?], Late XVI Century

The knives with gilded steel blades, and the forks with two gilded prongs; all with handles in beautiful carved amber exhibiting ornate designs. Three of the knives have handles carved with female busts.

950.-

Note: The ornamentation and especially the style of the female busts makes certain that these very rare examples—still forming a complete set—are not to be attributed to Italian art, but rather to the French or Flemish art of the late sixteenth century.

[See illustration]



No. 259



No. 260



No. 260



No. 258

STEEL KNIFE AND FORKS WITH SILVER HANDLES  
AND SILVER DESSERT SPOON



NO. 261. SET OF TABLE KNIVES AND FORKS  
WITH CARVED AMBER HANDLES





No. 261. SET OF TABLE KNIVES AND FORKS WITH CARVED  
AMBER HANDLES SHOWN IN ORIGINAL CASE



## TERRA-COTTAS, SCULPTURES AND WOOD CARVINGS

### 262. PAIR GLAZED TERRA-COTTA WALL BRACKETS

Bottega of Della Robbia, XVI Century

**180.-** Bold acanthus-leaf design in green and yellow.

*Height, 10 inches*

### 263. SCULPTURED MARBLE BUST

By Tommaso Fiamberti, Italian, XV Century

**190.-** PORTRAIT OF A CHILD. Of smiling countenance, facing nearly front, wearing a high-necked pleated garment.

*Nearly life size*

Note: None of the exaggeration usual in Fiamberti's work is noticeable in this example; on the contrary, it is distinguished by the moderation of which he was capable when inspired by great masters, as, for example, Mino da Fiesole, and more often—as in the case of this portrait—Antonio Rossellino.

### 264. TERRA-COTTA FRAGMENT OF A BUST

Florentine, XV Century

**220.-** ST. JOHN. There is intense feeling in the ascetic expression of the saint, and it is rendered with that instinctive mastery which is characteristic of, one may say peculiar to Donatello. Traces of polychroming.

Note: The most similar example to this head is a bust in the Berlin Museum, said to represent St. James the Apostle, and attributed to Donatello.

### 265. POLYCHROMED STUCCO BAS-RELIEF

Florentine, XV Century

**70.-** ST. LAWRENCE. Wearing ecclesiastical garb, holding the symbols of his martyrdom—the palm in his right hand and the gridiron in his left.

*Height, 1 foot 4 inches; width, 10 inches*

Note: The subject is taken from the *formella* in the upper part of the sacristy door in the church of St. Lawrence executed by Donatello. In the bronze door the saint is accompanied by St. Stephen. The depiction of St. Lawrence follows that of the bronze by Donatello very closely. Stuccos after the architectural bronzes of Donatello are very rare.

### 266. TERRA-COTTA GROUP

In the Manner of Sansovino, Venetian, XVI Century

**180.-** MADONNA AND CHILD WITH THE LITTLE ST. JOHN. Standing figure of the Holy Mother, holding the Child in her left arm and leaning over to take the outstretched hand of the little St. John.

*Height, 1 foot 3 inches*

267. PAIR GLAZED TERRA-COTTA WALL BRACKETS

By Andrea della Robbia, Florentine, 1435-1525

580.-  
CHERUBIM. Glazed in white; the wings in sepia.

Height, 8½ inches

[See illustration]

268. GLAZED TERRA-COTTA FIGURE

By Andrea della Robbia, Florentine, 1435-1525

80.-  
THE LITTLE ST. JOHN. A particularly charming representation of St. John as a babe, in sitting posture, glazed in white. (Kiln defects to the glaze.)

Height, 10½ inches

269. POLYCHROMED TERRA-COTTA BAS-RELIEF

By Francesco di Simone, Italian, 1490-1548

260.-  
MADONNA AND CHILD. Clad in a red robe with azure-blue mantle, holding the Child at her side; the right hand of the Infant raised in the act of blessing. The Madonna is portrayed at half-length, against a blue background.

Height, 1 foot; width, 9½ inches

Note: The characteristics of Verrocchio are especially visible in the hands of the Child and in the folds of the mantle of the Virgin; these, however, are less pronounced in the faces, which would indicate Francesco di Simone, a pupil of Verrocchio, as the probable master of this charming—and unduplicated—terra-cotta.

270. SCULPTURED MARBLE FRIEZE

Bottega of Dontello, XV Century

140.-  
Two flying angels bearing between them a circular medallion, beneath a classic sculptured and molded frieze.

Height, 7½ inches; length, 2 feet 5 inches

271. PARCEL-GILDED MARBLE TONDO

Florentine, XVI Century

280.-  
MADONNA AND CHILD WITH THE LITTLE ST. JOHN. The Madonna in sitting posture, holds on her lap the sleeping Child, covered with a veil, which the Madonna is in the act of lifting. St. John approaches the group from the right; landscape background. [Traces only of the gilding remain.]

Diameter, 11 inches

Note: The composition and the figures show the influence of Raphael, and indicate the sculptor to have been a Florentine of the early sixteenth century; his style akin to that of Francesco Rustici.

[See illustration]





No. 271. PARCEL-GILDED MARBLE TONDO



No. 267. PAIR GLAZED TERRA-COTTA WALL BRACKETS





272. CARVED, POLYCHROMED AND GILDED GROUP

Italian, First Half of the XIV Century

250.- MADONNA AND CHILD. The Madonna is seated, facing the observer, reclining slightly. Her robe is caught at the waist by a buckle and a rich mantle falls from her head. The Child is also seated, holding a globe in one hand and the other raised in the posture of blessing.

Note: Undoubtedly an Italian work of the first half of the fourteenth century; it has no decisive characteristic to enable one to assign it to any particular locality in Italy with any great certainty. A marked archaism and the peculiar manner of the carving, however, suggest Abruzzi as the source of its origin.

273. POLYCHROMED TERRA-COTTA BAS-RELIEF

Florentine, Early XVI Century

360.- MADONNA AND CHILD. The holy Mother is seated, dressed in a red robe and a blue mantle. With her right arm she clasps the Child to her bosom, her left hand raised. On square molded plinth.

*Height, 1 foot 7 inches*

Note: The group seems to belong to that class of works by the Florentine sculptor known as "the Master of the Bambino Irrequieto," who flourished toward the end of the fifteenth century. This attribution, however, could hardly be correct, notwithstanding fifteenth century traits. The style of the Madonna, for instance, almost Michelangiolesque in the grandiosity and baroque treatment of the draperies, indicates that it is a work of the early sixteenth century.

274. CARVED AND POLYCHROMED BAS-RELIEF

IN TABERNACOLO FRAME

Venetian, XV Century

375.- MADONNA AND CHILD. The Madonna is seated, in the act of adoring the Child, Who lies on her lap sleeping. The Madonna's robe and mantle are gilded; the latter, with azure lining, falling in folds from her head and gathered together at her feet.

*Height, 33 inches; width, 1 foot 10 inches*

Note: This is a usual type of composition of the Venetian School towards the middle of the fifteenth century; it is also frequently seen in painting, especially in the Veronese school. Indeed, one feels that this fine bas-relief is more a painting than a carving, so delicate is the expression of the face of the Madonna, so gentle the pose of the hands, so rich the folds of the garments.

*From Baron Leonino da Zara, Padua*

## BROCADES, DAMASKS, VELVETS

The galloons, tassels and fringes are all of the period. The linings are also of the period, with a few exceptions.

275. CRIMSON VELVET CUSHION Italian, Late XVI Century  
 50- Displaying a jardiniere motive in cut and uncut velvet on a golden background.
276. GOLD-EMBROIDERED CRIMSON SILK CUSHION Florentine, XVI Century  
 70- Embroidered with appliqued gold cord and paillettes; with red silk fringe.
277. PAIR CRIMSON VELVET CUSHIONS Italian, XVII Century  
 70- Wine-crimson velvet, with raised velvet border.
278. CRIMSON CUT VELVET CUSHION Italian, XVII Century  
 - <sup>One</sup> Displaying a jardiniere motive and birds in cut and uncut velvet on a *drap d'or* background. Red and gold fringe.
279. EMBROIDERED IVORY SILK RUNNER French, Louis XVI Period  
 40- With beautiful embroidery in delicate rose and greens, displaying medallions, bouquets and foliage. Quilted lining. Originally a strip for a window sill.  
 Length, 3 feet 9 inches; width, 5 inches  
 From the Ormond Collection
280. GOLD BROCADE COVER Florentine, XVI Century  
 110- Allover pomegranate and wheat-ear design, woven in gold threads on a deep rose background. Bordered with gold galloon; lined in golden-green silk.  
 4 feet 3 inches by 3 feet 4 inches
281. EMBROIDERED YELLOW SATIN PANEL Genoese, XVII Century  
 100- Embroidered in blue, green and rose silks and appliqued gold threads with bold scrollings enclosing chrysanthemums, birds, butterflies and flowers on a yellow satin background.  
 Height, 1 foot; length, 7 feet 2 inches  
 From the Ormond Collection
282. EMBROIDERED YELLOW SATIN PANEL Genoese, XVII Century  
 170- Similar to the preceding.  
 Height, 1 foot 3 inches; length, 7 feet 2 inches  
 From the Ormond Collection
283. EMBROIDERED YELLOW SATIN PANEL Genoese, XVII Century  
 190- Similar to the preceding.  
 From the Ormond Collection

284. GREEN DAMASK COPE Florentine, Early XVI Century  
 Woven with palmette and pineapple motives; trimmed with gold galloon; the hood with gold galloon and fringe; fastened with silver clasps and edged with green silk and gold fringe.  
*325.-* 9 feet 8 inches by 4 feet 10 inches  
 From the Ormond Collection
285. PETIT POINT HANGING Florentine, Early XVII Century  
 Floral designs in ecru, blue and yellow, finished with deep fringe of blue and yellow silks and gold galloon; in the centre gold-embroidered coat of arms of the Torrighiani family.  
*90.-* Height, 4 feet 3 inches; width, 2 feet 10 inches
286. EMBROIDERED TAFFETA SILK COVER Tuscan, XVII Century  
 Embroidered with fine appliqued gold threads, rose and green silks and paillettes, displaying roses within gold-scrrolled stems and leaves. Bordered with gold galloon and fringed.  
*30.-* 4 feet by 2 feet
287. GREEN CUT VELVET COVER Italian, XVII Century  
 Small floral design in green on a *drap d'or* background; green and gold fringe.  
*210.-* 3 feet by 3 feet 5 inches
288. SMALL SILVER BROCADE COVER Venetian, XVI Century  
 Woven with large leaf-scrollings in silver shot with green threads, on an apricot background. Lined with yellow silk.  
*30.-* 2 feet square
289. SILVER AND GOLD BROCADE COVER Venetian, XVII Century  
 Beautiful serpentine ribbon motive in silver threads supporting golden baskets of flowers, the interspaces adorned with delicate clusters of varicolored flowers.  
*220.-* 6 feet 3 inches by 5 feet 3 inches
290. GROS POINT VALANCE Italian, XVII Century  
 With large floral scrollings in reds and yellows on an ivory background.  
*35.-* 4 feet 5 inches by 1 foot 7 inches
291. CRIMSON BROCATELLE COVERLET Florentine, XVI Century  
 Damascened with graceful pattern of large leaves and flowers in crimson damask on a golden background; deep flounced crimson damask valance.  
*150.-* Very fine specimen.  
 7 feet 2 inches by 8 feet 6 inches

292. GOLDEN-YELLOW BROCATELLE PORTIERE Florentine, XVI Century  
240.- Woven with delicate allover design of flowers in old-rose. In a wonderful state of preservation.

11 feet 9 inches by 7 feet 2 inches

293. TURQUOISE-BLUE DAMASK WALL HANGING Venetian, XVI Century  
110.- Woven with a minute floral design; the top panel bordered with elaborate purple and gold fringe.

Height, 3 feet; length, 6 feet 1 inch

294. CRIMSON DAMASK COVERLET Florentine, XVII Century  
275.- With bold *candelabro* and floral design; fine silk fringe.

8 feet 3 inches by 7 feet 4 inches

Note: A truly magnificent specimen, in a perfect state of preservation.

*From Countess Macola's Villa, near Venice*

295. SMALL EMBOSSED IVORY VELVET COVER Spanish, XVI Century  
90.- The velvet with scrolled floral design; linen border embroidered in red silk *a jour* fringe.

4 feet by 3 feet 4 inches

Note: A most unusual and rare specimen.

296. SMALL EMBOSSED IVORY VELVET COVER Spanish, XVI Century  
100.- Similar to the preceding. Slight variance in detail.  
See Note to No. 295.

297. THREE GOLD NEEDLEPAINTED PANELS Spanish, XVI Century  
975.- Worked in solid gold threads with details in blue and gold silks; one with central medallion depicting St. Catherine, another St. Agnes and the third St. Barbara.

1 foot 10 inches by 1 foot 11 inches

*From the Ormond Collection*

[See illustration]

298. BEAUTIFUL GOLD-EMBROIDERED CRIMSON VELVET PANEL Florentine, XVI Century  
675.- Embroidered in gold threads with blue silk added, displaying *jardinières* supporting floral scrollings and fruits; bordered with gold galloon with appliqued rosettes at intervals. An extremely rare specimen.

Length, 8 feet 5 inches; width, 1 foot

[See illustration]





No. 298. BEAUTIFUL GOLD-EMBROIDERED CRIMSON VELVET PANEL



No. 297. THREE GOLD NEEDLEPAINTED PANELS



299. GOLD AND BLUE BROCADE COVER Venetian, XVI Century

250. Woven with large floral scrollings and leafage in gold threads on a cerulean-blue background; edged with narrow gold lace and lined in golden-yellow silk.

4 feet 11 inches by 3 feet 2 inches

*From Countess Macola's Villa, near Venice*

300. FOUR GOLD NEEDLEPAINTED PANELS Spanish, XVI Century

760. Design of jardinières supporting voluted leaf-scrollings in appliqued gold cord and green and blue silks on a gold background. Border worked with spear-shaped leaves in gold threads and blue and tawny-yellow silks.

1 foot 11 inches by 1 foot 1 inch

*From the Ormond Collection*

301. EMBROIDERED CRIMSON VELVET PANEL Italian, XVI Century

160. Appliqued embroidered design of scrollings radiating from a central jardinière principally in greens and yellows.

1 foot 10 inches by 1 foot 5 inches

302. EMBROIDERED CRIMSON VELVET PANEL Italian, XVI Century

160. Similar to the preceding.

303. MAGNIFICENT GOLD AND SILVER BROCADE COVERLET  
Florentine, Early XVI Century

525. Woven with pomegranate and Florentine lily design on a *drap d'or* background. Bordered with gold lace.

12 feet 8 inches by 2 feet

304. GOLD, SILVER AND CORAL-RED BROCADE COVERLET  
Tuscan, XVI Century

650. Beautiful palmette design woven in gold and silver threads on a coral-red background; bordered with gold galloon. Lined in yellow silk.

8 feet 3 inches by 5 feet 3 inches

305. RARE CRIMSON DAMASK HANGING  
WITH FLORENTINE BROCADE PANEL XV-XVI Century

100. Floral damask, having vertical brocade panel woven with floral medallions and ogivals centring figures of St. Peter and St. Augustine. Trimmed with deep self-toned fringe at ends and short gold and silk fringe at sides. The damask is of the sixteenth century.

*Height, 2 feet 5 inches; length, 9 feet*

306. GREEN CUT VELVET HANGING

Florentine, XVI Century

850.- Displaying vases supporting sprays of pomegranates, carnations and other flowers within ogivals in green on a rosy ecru background. Bordered with gold galloon and gold and green silk fringe at the ends. Very beautiful specimen.

8 feet 9 inches by 3 feet 2 inches

[See illustration]

307. EMBROIDERED LINEN TABLE COVER

Italian, XVI Century

275.- With large square medallions of thread lace, centring smaller squares of Gothic filet; lined with rose silk.

7 feet 2 inches square

Note: A very fine specimen from the Ormond Collection.

175.- 3079 - Table Cover

308. ROSE CUT VELVET COVER

Florentine, XVI Century

130.- Floral and other designs in rose velvet on a *drap d'argent* background; gold fringed. Lined in green silk.

2 feet 9 inches by 3 feet 7 inches

Note: Another magnificent specimen from the Ormond Collection.





No. 306. GREEN CUT VELVET HANGING





No. 310



No. 311

CARVED WALNUT SGABELLI

ITALIAN FURNITURE OF THE  
XVI-XVII CENTURY

309. CARVED WALNUT SIDE CHAIR                      The Marches, XVI Century

80.- Back with four arcaded spirally turned splats; rustic carved frontal stretcher similar to the back.

310. CARVED WALNUT SGABELLO                      Tuscan, XVI Century

300.- Cartouche- and volute-carved back; supports with fan-shaped and floral-carved motives, with volutes at sides; rosette-carved frieze to seat. [See Dr. von Bode's introductory note.]

*From the Marquis Biscaccianti, Florence*

[See illustration]

310A. CARVED WALNUT SGABELLO                      Tuscan, XVI Century

300.- Similar to the preceding. [See Dr. von Bode's introductory note.]  
*From the Marquis Biscaccianti, Florence*

311. CARVED WALNUT SGABELLO                      Florentine, XVI Century

450.- Lyre-shaped back, cartouche- and volute-carved; seat with rosette-carved frieze; lyre-shaped front support, similarly carved, with central fan motive and rosette; the front and back supports connected by molded brace. [See Dr. von Bode's introductory note.]

[See illustration]

312. CARVED WALNUT SGABELLO                      Florentine, XVI Century

400.- Similar to the preceding. [See Dr. von Bode's introductory note.]

313. CARVED WALNUT HANGING HATRACK Tuscan, XVII Century  
110.- With six rosette-carved panels, each centred with peg for hanging; carved shaped apron.

*Height, 1 foot; length, 3 feet 3 inches*

314. SMALL CARVED AND PARCEL-GILDED WALNUT COFFRET  
Sieneese, XVI Century

350.- Beautifully designed and richly carved, including its quaint top. Fine bronze lifting handle to top. In a splendid state of preservation.

*Height, 7½ inches; length, 1 foot 4½ inches; width, 12 inches*

[See illustration]

315. CARVED WALNUT CENTRE TABLE Umbrian, XVI Century

130.- Molded top; the frieze with incised gadroonings; box stretcher at base of molded cylindrical legs.

*Length, 3 feet 7 inches; width, 2 feet 7 inches*

316. CARVED WALNUT CRIMSON VELVET ARMCHAIR  
Tuscan, XVI Century

170.- Molded arms on quadrangular supports extending into similar legs; valanced base rails terminating in lion-claw feet. Seat and back in crimson velvet, bordered with two bands of red cut velvet galloon; fringed; gilded volute-scrolled finials.

317. CARVED WALNUT CRIMSON VELVET ARMCHAIR  
Tuscan, XVI Century

180.- Similar to the preceding; with balustered arm supports and carved and gilded acanthus-leaf finials.

318. CARVED WALNUT CRIMSON VELVET ARMCHAIR  
Tuscan, XVI Century

260.- Similar to the preceding, but covered in crimson cut velvet exhibiting a floral design, studded at the sides with two rows of brass-headed nails.

319. CARVED WALNUT CRIMSON VELVET LOW CHAIR  
Florentine, XVI Century

125.- In original condition. Quadrangular supports at back, enclosing finely scrolled pediment which is connected with the median rosette-carved cross rail by four balusters; balustered legs on ball feet; valanced box stretcher. A delicately carved little example. Seat covered in lustrous crimson velvet. [Slight reparation to the legs.]



No. 314. SMALL CARVED AND PARCEL-GILDED  
WALNUT COFFRET





320. CARVED WALNUT CRIMSON VELVET SIDE CHAIR

Sieneſe, XVI Century

110.- Quadrangular back ſupports with ſcrolled and arcaded top rail; ſeries of baluſters below on a ſcrolled cross rail centred with finely turned roſette, ſmall pinnaced finials; baluſtered box ſtretcher to legs. Signed on the back, A G.

321. PAINTED AND GILDED COFFER

Venetian, XVI Century

400.- The front adorned with beautifully painted panel with representation of REBECCA AT THE WELL, flanked by prophets *en grisaille*. The top covered with crimſon velvet; the bracket feet and other details gilded.

Height, 24½ inches; length, 48 inches

322. CARVED WALNUT CREDENZA

French, XVII Century

130.- Molded top; two doors divided and flanked by Ionic pilasters and ſhell, floral and roſette carvings to panels; molded baſe, on ball feet.

Height, 2 feet 6½ inches; length, 3 feet 5½ inches

323. ILLUMINATED BLACK LEATHER COFFRET

French, XVII Century

50.- Rectangular, with arched cover; entirely illuminated in arabesque motives in crimſon and gold.

Length, 10½ inches; width, 6½ inches

324. CARVED WALNUT CRIMSON VELVET SIDE CHAIR

Ligurian, XVI Century

150.- Quadrangular legs with carved paneled frontal ſtretcher; ſeat and back covered in crimſon velvet, fringed; back ſupports ſurmounted by bronze ball finials.

325. CARVED WALNUT CRIMSON VELVET SIDE CHAIR

Sieneſe, XVI Century

110.- Blocked and baluſter-turned back ſupports, with eſcutcheon carved pediment, with ſeries of ſix turned baluſters below and volute-ſcrolled valanced rail beneath; baluſtered box ſtretched legs; ſeat in crimſon velvet.

326. CARVED WALNUT SAVONAROLA CHAIR

Tuſcan, XVI Century

325.- With ten interlacing ſupports, pivoted ſo as to fold; the back carved with roſettes in relief, flanked by incised reeds; front ſupports carved *a ſguſcio*; arms terminating in balls from which depend looſe rings; baſe rails ending in lion-claw feet. [See Dr. von Bode's introductory note.]

From the Collection of Eleonora Duse

327. CARVED BEECHWOOD SAVONAROLA CHAIR Tuscan, XVI Century  
350. With nine interlacing supports, pivoted so as to fold; the arms, back rail, frontal supports and valance to seat carved with two rows of incised rosettes; flat base rails terminating in lion-claw feet. [See Dr. von Bode's introductory note.]

*From the Collection of Eleonora Duse*

328. LARGE CARVED WALNUT TOOLED AND GILDED LEATHER ARMCHAIR Piedmontese, XVI Century  
475. Back panel of tooled and gilded leather with central vase motive surrounded by Renaissance scrollings; tasseled fringe. Leather-covered seat; frontal stretcher with pierced Savoy knot.

[See illustration]

329. CARVED WALNUT HANGING HATRACK Tuscan, XVI Century  
175. Rectangular panel with projecting molded cornice, supported at the sides by two modillions. The back divided into three oval panels, each with two pegs for hanging, and flanked at the sides by two volute-scrolled brackets; finely vase-shaped gadroon-carved apron beneath.

330. WALNUT WARDROBE Florentine, XVI Century  
275. Divided horizontally in two parts, each having two paneled doors, with dentil molding; lower part with shallow drawer in frieze.  
*Height, 6 feet 2 inches; width, 4 feet 5 inches*

331. CARVED WALNUT READING STAND Tuscan, XVI Century  
275. Two scrolled X-shaped supports, pivoted at the intersections, and connected with a baluster-turned stretcher with similar stretchers at the base; supporting crimson velvet canted book-rest, trimmed with silk fringe. [See Dr. von Bode's introductory note.]

*Extreme height, 4 feet 7 inches*

332. CARVED WALNUT CRIMSON VELVET ARMCHAIR Tuscan, XVI Century  
325. Flat molded arms on vase-turned supports extending into similarly turned legs, connected at the sides by balustered stretchers; back and seat in crimson velvet, trimmed with gold and velvet galloon.

333. CARVED WALNUT CRIMSON VELVET SIDE CHAIR Tuscan, XVI Century  
200. Similar to the preceding, the arm supports with carved and gilded acanthus leaves; seat and back with deep red silk fringe; carved frontal stretcher.



No. 328. LARGE CARVED WALNUT TOOLED AND  
GILDED LEATHER ARMCHAIR



CARVED WALNUT FAN-SHAPED  
SGABELLO  
[See No. 335]



NO. 337. CARVED WALNUT CRIMSON  
VELVET NURSING CHAIR



334. CARVED WALNUT HIGH-BACK SIDE CHAIR      Ligurian, XVII Century  
Balustered legs and H-stretcher; canted back, the back rail painted with a  
coat of arms; seat covered in leather, studded with brass-headed nails;  
fringed.

335. TWO CARVED WALNUT FAN-SHAPED SGABELLI      Florentine, XVI Century

320. Solid fan-shaped back, paneled by central and flanking vertical carved  
bandings. Pediment with gadroonings and rosettes. Vase-shaped supports,  
connected by valanced brace. [See Dr. von Bode's introductory note.]

[See illustration]

336. CARVED WALNUT CRIMSON VELVET NURSING CHAIR      Sienese, XVI Century

130. Bulbous-turned front legs and balustered box stretcher; flat carved scrolled  
pediment and guilloche-carved rail below, with series of balusters connect-  
ing the two; seat covered in crimson velvet, trimmed with gold and red silk  
fringe.

337. CARVED WALNUT CRIMSON VELVET NURSING CHAIR      Sienese, XVI Century

170. Finely carved and scrolled pediment and similar rail beneath enclosing  
two series of balusters joined by rusticated carved central rail. Seat covered  
in crimson velvet with raised velvet border.

[See illustration]



338. SIENESE PAINTED MARRIAGE CHEST

About the Middle of the XVI Century

300. The serpentined front is painted; it is divided in two rectangular *formelle* in which are depicted two children with cornucopiae on either side of a shield. In the left shield is a dragon and the motto: *Vi Lesus Ledit*; in the right shield is a grazing ox and above it are three lilies and the motto: *Ad Antidora*.

Height, 1 foot 8 inches; length, 5 feet 3 inches

[See illustration]



No. 338. SIENESE PAINTED MARRIAGE CHEST



No. 339



No. 340

FORGED IRON AND BRONZE FALDISTORIUM  
AND PAIR CARVED WALNUT CRIMSON  
VELVET LOW CHAIRS

339. FORGED IRON AND BRONZE FALDISTORIUM Italian, XVI Century

1100. Double U-shaped frame, with gilded rosettes at the intersection; pivoted so as to fold; the arm supports terminating in bronze balls; seat covered in crimson velvet, trimmed with deep tasseled silk fringe; loose cushion. [See Dr. von Bode's introductory note.]

[See illustration]

340. PAIR CARVED WALNUT CRIMSON VELVET LOW CHAIRS

Sieneſe, XVI Century

520. Balustered front legs with molded rosettes at the crests; box stretcher; scrolled back rail and carved acanthus-leaf finials. Seat in crimson velvet embroidered with gold threads at the border.

[See illustration]

341. CARVED WALNUT CABINET A DEUX CORPS Lyons, XVI Century

2900.5

The upper smaller section with two doors richly carved, representing Prudence and Temperance respectively, separated and flanked by full-length caryatids carved in high relief; the lower larger section similar, the panels of the two doors carved with representations of Fortitude and Justice and flanked by caryatids at half-length; the whole surrounded by a wealth of foliage. In the upper frieze and in the drawers of the lower section are carved masks, leaves and cherub heads. [See Dr. von Bode's introductory note.]

*Height, 6 feet 4 inches; length, 4 feet 7 inches; width, 1 foot 10 inches*

*From the Baron Chiodo, Nice*

[See illustration]





NO. 341. CARVED WALNUT CABINET A DEUX CORPS



No. 342



No. 343

CARVED WALNUT LEATHER-COVERED ARMCHAIR AND  
CARVED WALNUT SGABELLO

342. CARVED WALNUT LEATHER-COVERED ARMCHAIR

Italian, XVI Century

260. Flat molded arms on acanthus-leaf carved supports; quadrangular legs with flat base rails terminating in lion-claw feet; back and seat covered in tooled and gilded leather centring in back a cartouche; secured with round brass-headed nails. Valance to seat finished with gold silk fringe.

[See illustration]

343. CARVED WALNUT SGABELLO

Umbrian, XVI Century

160. The back elaborately carved in relief with volute scrollings, centring mascarons, surmounted by a cherub's head in pediment; floral medallioned frieze to seat; the seat incised with concentric circles; on four blocked and baluster-carved splayed legs with double similarly balustered box stretcher.

[See illustration]

344. CARVED WALNUT LEATHER-COVERED READING ARMCHAIR

Piedmontese, XVI Century

170.— Leather-covered arms on blocked and balustered supports, continuing into the legs, with similar balustered stretcher; at the front of the arms are two iron shafts which draw out and constitute a book-rest. [*See Dr. von Bode's introductory note.*]

[See illustration]





No. 344. CARVED WALNUT LEATHER-COVERED  
READING ARMCHAIR





No. 345. SIENESE PAINTED MARRIAGE CHEST

345. SIENESE PAINTED MARRIAGE CHEST

About the Middle of the XVI Century

475- The curved front divided in three unequal *formelle*, exhibiting in the two end panels two putti holding escutcheons, and in the central panel Curtius leaping into the abyss. Both the front and sides painted, the style of the painting, like the style of the chest itself, being that of the early sixteenth century Sieneſe art—that is Sieneſe in character, with a decided Umbrian influence.

*Height, 1 foot 9 inches; length, 5 feet 1 inch; width, 1 foot 9 inches*

[See illustration]

346. CARVED WALNUT CRIMSON VELVET ARMCHAIR

Tuscan, XVI Century

175. Massive scrolled arms, on acanthus-leaf carved supports; quadrangular legs, with pierced carved frontal stretcher and valanced side stretchers. Seat and back covered in crimson velvet, bordered with cut velvet galloon with red silk fringe; finials with carved and gilded mascarons.

347. TWO CARVED WALNUT CRIMSON VELVET ARMCHAIRS

Tuscan, XVI Century

550. Straight molded arms; scrolled supports terminating in gilded acanthus finials; scrolled box stretcher at base; red velvet back and seat, finished with deep cut velvet galloon; fringed.

348. CARVED WALNUT CREDENZA

Umbrian-Sienese, XVI Century

2600. Molded top with ovolo-carved frieze above three long drawers and four short drawers interrupting the same, carved in relief with mascarons. Lower portion with three paneled doors centred with bronze escutcheons; ring handles. [See Dr. von Bode's introductory note.]

Height, 3 feet 6 inches; length, 7 feet

[See illustration]



No. 348. CARVED WALNUT CREDENZA



No. 349. CARVED WALNUT SAVONAROLA CHAIR



349. CARVED WALNUT SAVONAROLA CHAIR

Tuscan, 1589

550.

With seven interlacing staves, pivoted so as to fold; finely scrolled and pin-nacled back rail; arms slightly down-curved and molded; dated June 20, 1589. [See Dr. von Bode's introductory note.]

*From Count Guicciardini*

[See illustration]

350. CARVED WALNUT TOOLED AND GILDED LEATHER ARMCHAIR

Piedmontese, XVI Century

200.

Molded arms on balustered supports; square legs, the base-rails terminating in lion-claw feet; back of tooled and gilded leather with central escutcheon and plaquettes at corners; leather seat and apron, with four rows of tiny rosettes; old-gold silk fringe.

351. CARVED WALNUT DROP-LEAF TABLE

Venetian, XVI Century

650.

Square top, with four semicircular drop-leaves which when raised rest on vertically placed supports, arranged to draw out; bracketed frieze; resting on four massive legs carved with chimeric leonine masks, each holding a bronze ring in its mouth, and resting on large claw-and-ball feet; the spaces between the legs arcaded, the columns and spandrels carved with floral and husk motives, paterae and other designs; resting on molded shelf base, outset at the angles.

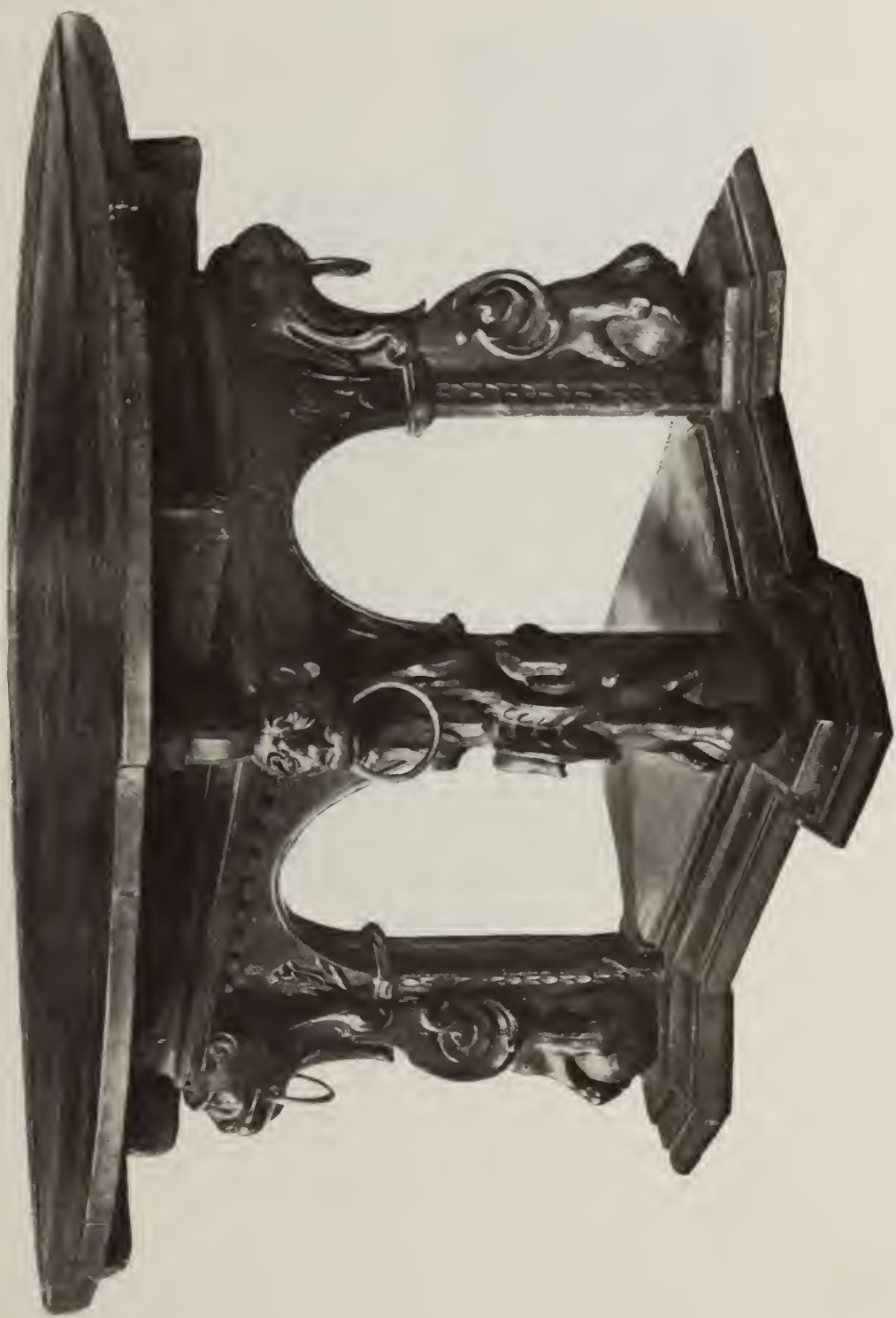
[See illustration]

352. CARVED BEECHWOOD SAVONAROLA CHAIR

Tuscan, XVI Century

300.

With ten interlacing supports, pivoted so as to fold; carved arms and staves, the two front ones with rosettes; back rail with incised carving; base-rails terminating in lion-claw feet.



No. 351. CARVED WALNUT DROP-LEAF TABLE



No. 353. GOTHIC CARVED WALNUT "CORNER" CHAIR

353. GOTHIC CARVED WALNUT "CORNER" CHAIR

North Italian, Beginning of the XV Century

275. In the form of a stall. Arms with series of balusters, the lower section of one side carved with the representation of a hound and other motives. Very curious example, evidently made for a certain corner in an entrance hall, as the left side is left unfinished.

[See illustration]

354. CARVED WALNUT LEATHER-COVERED ARMCHAIR

Piedmontese, Early XVII Century

160. Massive scrolled arms on square supports; back panel in tooled and gilded leather, studded with large brass-headed nails; gilded acanthus-leaf finials; pierced carved frontal stretcher.

355. PAIR WALNUT SAPPHIRE-BLUE VELVET STOOLS

Umbrian, XVII Century

240. Spirally turned legs terminating in blocks at both ends; with cushion feet and base stretcher. Seat in sapphire-blue velvet, with valance of gold and blue appliqued satin; fringed.



356. TWO IMPORTANT CARVED AND GILDED PEDESTALS

Italian, Late XVI Century

2100. Sgabello form. The supports surmounted by square molded top, and carved with gilded volutes enclosing pendants of husk motives, below which are oval cartouches and grotesque masks, supported on lion-paw feet. Parcel-gilded on brown background. [See Dr. von Bode's introductory note.]

Height, 4 feet

*From the Castle of the Prince Don Francesco Massimo*

[See illustration]



No. 356. TWO IMPORTANT CARVED AND GILDED PEDESTALS



No. 362. SCULPTURED WALNUT STIPO A BAMBOCCI

357. CARVED WALNUT CRIMSON VELVET NURSING CHAIR

Tuscan, XVI Century

130.- Fan-shaped top rail with incised carving and narrow median rail, having three tiny turned balusters between; valanced box stretcher at base, with turned rosettes at the angles; crimson velvet seat.

358. CARVED WALNUT CRIMSON VELVET NURSING CHAIR

Tuscan, XVI Century

100.- Similar to the preceding, with slight variance in detail to carving on back rail.

359. CARVED WALNUT CRIMSON VELVET NURSING CHAIR

The Marches, XVI Century

180.- Back with series of balusters surmounted by beautifully scrolled pediment; blocked and balustered supports, terminating in vase-shaped pinnacles; finely baluster-turned legs and box stretcher. Red velvet seat, finished with silk fringe.

360. CARVED WALNUT CRIMSON VELVET NURSING CHAIR

The Marches, XVI Century

90.- Similar to the preceding; with slight difference in detail.

361. LADY'S CARVED WALNUT SLIPPER CHAIR      Florentine, XVI Century

80.- The back supports, legs and base stretcher baluster-turned and rosette-carved; the two back rails connected by three delicately turned balusters; seat in crimson velvet; fringed.

362. SCULPTURED WALNUT STIPO A BAMBOCCI      Ligurian, XVI Century

400.- Carved and molded cornice; frieze decorated with figures of *putti* and central escutcheon; pilasters carved in *alto-rilievo* with symbolical and allegorical figures; the drop-hinged front opening to disclose interior with seven drawers and central compartment, the door of which contains a niche adorned with standing figure of Leda and the Swan; outset molded base.

[See illustration]

363. CARVED WALNUT CASSONE

Venetian, XVI Century

500.

Front with panel running nearly its entire length, decorated with two hippogryphs and scrolls of leafage, facing a central shield on which is a lion rampant, with axe. In the corners are figures of women holding baskets containing fruits on their heads; at base, and along the sides, *baccelliera*. Lifting lid; the two front feet in the shape of lions' paws.

Height, 2 feet 3 inches; length, 6 feet 6 inches

From Countess Macola's Villa, near Venice

[See illustration]

364. CARVED WALNUT SAVONAROLA CHAIR

Tuscan, XVI Century

325.

With ten interlacing supports, pivoted so as to fold; back rail carved with rosette enclosing a cross; molded arms terminating in balls with loose rings; front supports carved *a sguscio*.

365. TWO CARVED WALNUT CRIMSON VELVET ARMCHAIRS

Tuscan, XVI Century

470

Straight molded arms with scrolled under portion to end; quadrangular supports terminating in gilded acanthus-leaf finials; scrolled box stretcher to base; red velvet back and seat, valanced and finished with deep raised velvet galloon; fringed.





No. 363. CARVED WALNUT CASSONE



No. 366. CARVED WALNUT CASSONE

366. CARVED WALNUT CASSONE

Venetian, XVI Century

800.-

Rectangular; with carved and molded hinged lid; body with paneled front and sides, having carved escutcheon in the centre, occupied by coat of arms, and flanked by panels inlaid in light woods. At the angles are female caryatids terminating in volutes; the incurved base is carved and gadrooned, and is finished with grotesque mask in the centre; supported on lion-paw feet.

*Height, 2 feet 3 inches; depth, 2 feet 5 inches; length, 6 feet 2 inches*

[See illustration]

367. LEATHER-COVERED WALNUT ARMCHAIR

Florentine, XVI Century

125.-

Flat molded arms on square supports continuing into similar legs and terminating in acanthus-carved finials; the back and seat covered in deep russet leather secured with brass-headed nails.

368. LEATHER-COVERED WALNUT ARMCHAIR

Florentine, XVI Century

140.-

Similar to the preceding; with base rails terminating in lion-claw feet.

369. CARVED WALNUT LEATHER-COVERED ARMCHAIR

Piedmontese, XVI Century

160.-

Flat molded arms on balustered supports with acanthus-leaf carved finials extending into quadrangular legs, with flat base rails terminating in lion-claw feet; leather-covered back and seat studded with brass nails; finished with gold fringe.

370. CARVED WALNUT CRIMSON VELVET LOW CHAIR

Spanish, XVI Century

80.— The back with scroll-carved cross rail centring a cartouche; plain supports terminating in volute-carved finials; baluster-turned legs, terminating in blocks at the top and base; red velvet seat, with silk fringe.

371. CARVED WALNUT CREDENZA

Ligurian, XVI Century

950.— Molded top with dentiled apron enclosing two drawers, richly carved with floral motives and central mascarons; three larger mascarons flanking and separating the drawers and surmounting three pilasters carved with *candelabro* motives; the latter enclosing two paneled doors bearing splendid coats of arms, the left one surmounted by a putto bearing a *banderolle* inscribed with the motto: *Succumbat virtuti, Fraus*; the right one surmounted by a winged eagle. Gadrooned base with acanthus motive at the centre; on lion-paw feet.

[See illustration]

372. CARVED WALNUT CRIMSON VELVET LOW CHAIR

Sienese, XVI Century

80.— Scrolled balusters, surmounted by broad scrolled broken pediment; blocked and balustered supports terminating in vase-shaped pinnacles; blocked, balustered legs and box stretcher.

373. SAVONAROLA BEECHWOOD CHAIR

Florentine, XVI Century

With nine interlacing staves; molded arms, back rails with incised rosettes.

275.—





No. 371. CARVED WALNUT CREDENZA





No. 374. CARVED WALNUT CREDENZA

374. CARVED WALNUT CREDENZA

Umbrian, XVI Century

1050. Molded top with dentil-carved frieze and two rosette-carved drawers. Single door below lavishly carved with central bust of a patrician surrounded by eagles, cherub head and floral motives; pilasters carved with demi-nymph figures; on lion-paw feet.

Height, 3 feet; length, 2 feet 10 inches

*From the family of the Marchese Peruzzi, Villa di Fiesole*

[See illustration]

375. CARVED WALNUT CRIMSON VELVET STATE CHAIR

Tuscan, XVI Century

250. Frontal arm supports carved with acanthus-leaves in high relief and gilded; acanthus-leaf finials to back supports; finely carved frontal stretcher, and curious lion-claw feet to base rails; seat and back covered in crimson velvet with crimson velvet border.

376. CARVED WALNUT CRIMSON VELVET STATE CHAIR

Tuscan, XVI Century

250. Similar to the preceding.

377. CARVED WALNUT LIBRARY TABLE

Florentine, XVI Century

140.- Rectangular top, with deep apron carved with bold gadroonings and having one drawer; on lyre-shaped scrolled supports with valanced cross stretcher.

378. CARVED WALNUT CASSONE

Venetian, XVI Century

600.- Molded lifting lid; panel occupying almost the entire front of the cassone magnificently carved in *haut relief* depicting a cherub perched on a festoon on either side of a central shield, on which is a lion rampant.

*Length, 5 feet 9 inches; width, 2 feet*

*From Baron Leonino da Zara, Padua*

[See illustration]



No. 378. CARVED WALNUT CASSONE





No. 379. PAIR CARVED WALNUT FLORAL  
BROCADE ARMCHAIRS



379. PAIR CARVED WALNUT FLORAL BROCADE ARMCHAIRS

Florentine, XVI Century

800. Approximately square back, with gilded acanthus-leaf finials; flat molded arms, on quadrangular supports continuing into similar legs, set on *ciabatte* rails, terminating in lion-paw feet. Seat and back covered with gold floral brocade, woven in multicolors and finished with greenish yellow silk fringe. Unusually rare specimens. [See Dr. von Bode's introductory note.]

[See illustration]

380. PAIR CARVED WALNUT FLORAL BROCADE ARMCHAIRS

Florentine, XVI Century

800. Similar to the preceding. [See Dr. von Bode's introductory note.]

381. PAIR CARVED WALNUT FLORAL BROCADE ARMCHAIRS

Florentine, XVI Century

800. Similar to the preceding. [See Dr. von Bode's introductory note.]

382. WALNUT CABINET A DEUX CORPS

Ligurian, XVI Century

1400.- With two molded doors in the upper and lower portions, with molded knobs, divided and flanked by fluted pilasters; in the lower portion two drawers and molded frieze; molded cornice to top portion with bracketed and pinnaled frieze; paneled sides; on carved lion-claw feet.

*Height, 6 feet 8 inches; width, 4 feet 3 inches*

[See illustration]



No. 382. WALNUT CABINET A DEUX CORPS



No. 383. CARVED WALNUT PARCEL-GILDED CABINET

383. CARVED WALNUT PARCEL-GILDED CABINET

Roman, Late XVI Century

275- Architectural design; the front with three niches adorned with allegorical bronze figures, each niche flanked by box drawers separated by four groups of classic columns. Balustered gallery surmounting molded cornice, interrupted by four rampant bronze horses supported on molded pedestals, and two urn-shaped vases at either end, ornamented with lion masks and having urn finials; the base with four rectangular drawers separated by panels carved with cornucopiae and other Renaissance motives.

*From Marquis Muti, Rome*

[See illustration]

[END OF SECOND SESSION]







# THIRD AND LAST SESSION

Saturday January 22, 1927 at 2:15 p. m.

*Catalogue Numbers 384 to 580 Inclusive*





## BRONZES

384. BRONZE SECCHIO, OR WELL-BUCKET Lombardian, XV Century  
With bail handle formed of two dolphin heads. Beautiful patine. Rare.

*Diameter, 9 inches*

1750.—

385. PAIR GILDED SILVER CANDLESTICKS Florentine, XVI Century  
Balustered cylindrical stem, with bands of filigree; on molded spreading base. Very curious form.

*Height, 9 inches*

70.—

386. TWO GOTHIC FORGED IRON TORCHERES Tuscan, XV Century  
Round knopped shaft, on Gothic arched tripod base, with leaf-shaped feet.

*Heights, 4 feet and 4 feet 3 inches*

160.—

387. PAIR SMALL BRONZE CANDLESTICKS Venetian, XV Century  
Bell-shaped, with tall cylindrical handle, forming the candle-holder; disc-shaped grease-tray; the ornamentation consisting of three chiseled and silver inlaid shield-shaped coats of arms.

*Height, 5½ inches*

120.—

388. PAIR BRONZE CANDLESTICKS Venetian, XVI Century  
Finely balustered shaft, surmounted by saucer bobèche; on triangular volute-scrrolled base, terminating in claw feet.

*Height, 1 foot 6 inches*

180.—

## BROCADES, VELVETS, DAMASKS AND EMBROIDERIES

All of the galloons, fringes and tassels are of the period. The linings are also of the period, with a few exceptions.

389. TWO EMBROIDERED RUBY-RED VELVET CUSHIONS Italian, XVII Century

With floral panel in relief; bordered with silver and red silk fringe; tassels at the corners.

80.—



- 100.- 390. EMBROIDERED RUBY-RED VELVET CUSHION Florentine, XVI Century  
 With central appliqued medallion of green brocatelle, embroidered with green and yellow silks, and bearing the monogram of the Opera of the Duomo of Florence, O P A. Border with similar appliqued embroidery to centre. [Somewhat worn.] Very fine embroidery.

[See illustration above]

- 550.- 391. SUPERB BROCADE CHASUBLE Luccan, XV Century  
 Woven with vases, flowers, animals and birds in varied brilliant colors on a crimson background; the border with varicolored geometrical designs.

Note: A very unusual and quite marvelous example; the colors, composition and execution place it as a specimen of the utmost importance.

[See illustration]





No. 391. SUPERB BROCADE CHASUBLE



No. 392. EMBROIDERED LINEN NUPTIAL COVER

392. EMBROIDERED LINEN NUPTIAL COVER

Swiss, XVI Century

200. Embroidered in multicolored chain-stitch on curious loosely woven ivory-white linen, depicting the standing figure of the bride in marriage costume, with elaborate headdress, in blues, yellows and reds, surrounded by golden-yellow floral scrollings and the coats of arms of the families of the bride and groom at the top. Surmounting border embroidered *a jour* in multicolored silks and inscribed: Magdalena Naegeli, and the panel at the base dated MDLXVII. Extremely rare.

4 feet 11 inches by 2 feet 11 inches

From the Ormond Collection

[See illustration]

393. EMBROIDERED IVORY-WHITE LINEN TABLE COVER

Italian, XV-XVI Century

130. Embroidered *a jour* in tan and white in Gothic design; with tan and white fringe.

9 feet 9 inches by 7 feet

Note: An exceedingly rare specimen; it is unusual to find similar examples of this period and particularly in so perfect a state of preservation—a single piece of linen, with no defects, stains nor reparations.

From the Ormond Collection



394. GOTHIC CRIMSON VELVET DALMATIC

Italian, XV Century

650.- Cut with pomegranate and characteristic Gothic scrollings; with blue damask frontal panel appliqued embroidered with the emblem of St. Peter and panel to back embroidered with coat of arms of Nicholas V [the pope for whom it was made about 1470], surrounded by scrollings in red and green silks and gold threads; the sleeves with corresponding panels.

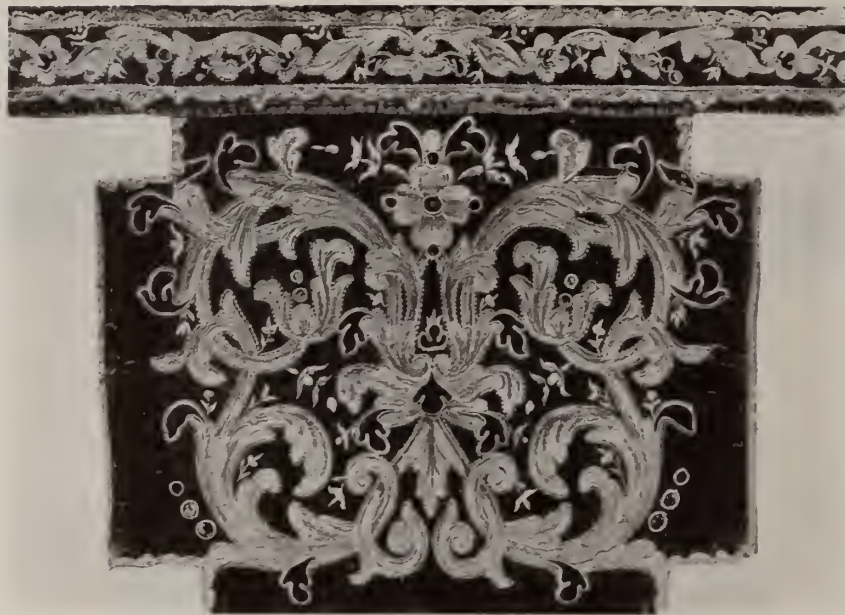
Note: A superb example in a splendid state of preservation.

[See illustration]



No. 394. GOTHIC CRIMSON VELVET DALMATIC





RICHLY EMBROIDERED GREEN VELVET CEREMONIAL CHAIR SETS  
[See Nos. 395-397]

395. RICHLY EMBROIDERED GREEN VELVET CEREMONIAL CHAIR SET  
Tuscan, XVI Century

400. — Back and seat cover; the latter with border at base extending to encompass the chair; the velvet cut to accommodate large embroidered *candelabro* motives and scrolled floral design in yellow, green and red silks, with small portions finished with appliqued red velvet.

2 feet 1 inch square

Note: It is most unusual to find a complete set of this quality, and especially in so fine a state of preservation.

*From the Count Guerrini, Florence*

[See illustration]

396. RICHLY EMBROIDERED GREEN VELVET CEREMONIAL CHAIR SET  
Similar to the preceding.

400. — See note to No. 395.

*From the Count Guerrini, Florence*

397. RICHLY EMBROIDERED GREEN VELVET CEREMONIAL CHAIR SET  
Similar to the preceding.

400. — See note to No. 395.

*From the Count Guerrini, Florence*

400. — 397 A — Chair Set

400. — 397 B — Chair Set

400. — 397 C — Chair Set

398. CRIMSON CUT VELVET COVER Venetian, XVI Century  
Allover design with six-pointed stars within lobed medallions; scalloped border, with gold and rose chenille fringe. Lined in crimson satin. Fine example.

7 feet by 5 feet 5 inches

399. CIRCULAR WINE-RED VELVET COVER Florentine, Late XV Century  
Lobed border, edged with gold galloon and finished with red silk and gold fringe.

Note: A wonderful specimen.

Diameter, 4 feet 6 inches

From Count Niccolini, Florence

400. BEAUTIFUL GOLD BROCADE COVER Florentine, XVI Century  
Woven with floral scrollings in gold and silver threads on a rose *cannete* silk background. Bordered with gold galloon.

6 feet by 3 feet 7 inches

From the Marchese Guerrini, Florence

401. EMBROIDERED IVORY LINEN COVER Italian, XVI Century  
In three panels; richly embroidered *a deux faces* with central coat of arms surrounded by floral scrollings. Border of pinnaced thread lace.

5 feet 8 inches by 3 feet 4 inches

From the Ormond Collection

[See illustration]





No. 401. EMBROIDERED IVORY LINEN COVER



No. 407. IMPORTANT BLUE AND WHITE DAMASK LEGENDARY COVERLET



403. SILVER BROCADE COVER

Florentine, XVI Century

175. Floral design woven in silver threads on an apricot background; bordered with silver galloon. Lined with rose silk.

3 feet 2 inches by 4 feet 10 inches

Note: A splendid specimen in a fine state of preservation.

404. SILVER AND CRIMSON BROCADE COVER

Venetian, XVI Century

450. With large floral motives woven in silver threads on a rose-crimson background; bordered with gold galloon, exhibiting a grapevine pattern. Lined with tawny-yellow silk.

5 feet 3 inches by 5 feet 6 inches

Note: A magnificent specimen.

*From Count Falier, near Venice*

405. CRIMSON SATIN CHASUBLE

Tuscan, XVI Century

150. Orphrey with appliqued velvet, embroidered in greens, yellow and ivory, outlined with floral scrollings in gold threads.

*From the Count Guerrini, Florence*

406. CRIMSON VELVET ALTAR FRONTAL

Spanish, XVI Century

320. Lustrous crimson velvet, with olive-green velvet border at top and the sides bordered with silver galloon; fine silver fringe at the lower edge. Embroidered central medallion depicting the Tree of Life surmounted by representation of the Madonna and Child.

Height, 3 feet; length, 6 feet 9 inches

407. IMPORTANT BLUE AND WHITE DAMASK LEGENDARY COVERLET

German, Early XVI Century

300. Blue ground, damascened in ivory with recurring lateral designs, as follows: A walled town, with spires, captioned *Die Stadt Silija* [the town of S.]; facing female figures, holding dogs in leash, and inscribed *Des Koeniges Tochter* [The King's daughter]; and figure of a mounted St. George slaying the Dragon, with caption *Ritter S. George* [The knight St. George], alternating with trees. The piece is woven so that the individual designs are opposed, the repeat being the reversed, or mirror image of the original.

6 feet 6 inches square

Note: An important group of similar pieces is in the Victoria and Albert Museum, London.

*From the Ormond Collection*

[See illustration]

408. ROSE-CRIMSON CUT VELVET COVER Florentine, XVI Century  
Allover design of arabesques enclosing conventionalized floral motives in  
625.- rose-crimson cut velvet; bordered with gold galloon, with large handsome  
gold tassels at the corners. Lined in rose silk.

4 feet 6 inches by 5 feet 5 inches

409. EMBROIDERED IVORY SATIN COVER Italian, XV-XVI Century  
With jardiniere and floral design alternating with the monogram I S  
60.- [Isotta Sigismondo] in beautiful blue and yellow silks.

2 feet 9 inches by 2 feet

410. VERY BEAUTIFUL CERULEAN-BLUE FLORAL DAMASK COVER Italian, XVII Century  
275.- Large floral and foliage pattern, trimmed with rick silk fringe to match.  
Fashioned in four panels.

10 feet by 8 feet 4 inches

Note: A wonderful specimen, in a perfect state of preservation.

*From Countess Macola's villa near Venice*

175.- 410A. Cover  
JEWELRY

411. CRYSTAL RING SET IN ENAMELED GOLD Spanish, XVI-XVII Century  
35.- Red crystal, pyramidal in form, the band enameled in black and white.

412. PAIR ENAMELED GOLD EARRINGS Italian, Early XIX Century  
40.- Bell-shaped, in enameled gold, with tiny gold knockers pendant on the in-  
side, each with a tiny pearl drop.

413. PAIR ENAMELED GOLD EARRINGS Spanish [?], XVII Century  
35.- Enameled in white, with little pearl drops.  
Note: The quality of the enamel places these fine earrings as either of Sicilian  
or Spanish workmanship.

414. PAIR CAT'S EYE EARRINGS Venetian, XVIII Century  
55.- Composed of cat's eye drops depending from small cat's eye beads, mounted  
in gold, set with brilliants, emeralds and rubies.  
Note: Earrings similar to these were greatly in vogue in Venice since the early  
eighteenth century.

415. PAIR SMALL STEEL SCISSORS INLAID WITH MOTHER-OF-PEARL  
Venetian, XVII-XVIII Century

15. The scissors are of steel, inlaid with mother-of-pearl; in original case of white silk embroidered in gold and colored silks.

Note: A curious and rather rare étui, because of its completeness.

416. TOUCHSTONE SEAL SET IN GOLD  
French, End of the XVIII Century

60. The cutting of the stone represents a classic pagan sacrifice, with the spectators forming a procession on the way to the altar. Mounted in duo-tone gold.

Note: Whilst the engraving of the gold might be of Italian origin of the end of the eighteenth century, inspired by the classic art, the fine finish and also the use of two tones of gold would indicate that this example is more probably French of the same period.

417. CRYSTAL AND ENAMELED GOLD RING  
Spanish [?], XVI-XVII Century

30. The mounting is enameled in black and white and bears in the centre a crystal of pyramidal form.

418. CARNELIAN SEAL RING MOUNTED IN GOLD  
Italian, XVIII Century

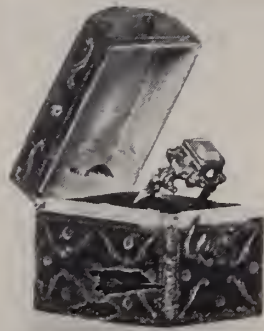
45. Intaglio cut with representation of Ulysses landing the booty from Eolo. The seal is curiously pivoted, making it adjustable in using it as a seal. The carnelian bears the Greek inscription [transliterated]: Polukleitou.

Note: The stone and the setting both belong to the eighteenth century when it was the mode to inscribe cameos with the names of classic heroes, as in this example, Policeto.

- 419  
~~421~~. AQUAMARINE RING SET IN GOLD  
Italian [?], XVIII Century

50. The stone is intaglio cut with representation of Jupiter in the act of pointing to an eagle standing in front of him; bearing the Greek inscription [transliterated]: Krolluy.

Note: The stone and the setting both belong to the eighteenth century, when it was fashionable to inscribe cameos with the names of classic masters, as in this case.



No. 420



No. 421

420. CRYSTAL RING SET IN GOLD

German [?], XVI Century

90.—The gold ring is lightly decorated with varicolored enamels and is set with a square crystal. In original leather case, tooled and gilded.

Note: See the following, which this ring closely resembles.

[See illustration above]

421. CRYSTAL AND GOLD RING

German [?], XVI Century

60.—A very intricate design, set with a pyramidal crystal mounted on a red *talcum* background; in original leather case, tooled and gilded.

Note: The origin of this and other similar rings [one of which was in the Spitzer Collection] is still uncertain.

[See illustration above]

422. HYACINTH RING

Graeco-Roman

80.—Oval hyacinth stone, intaglio cut, representing a Bacchante—or perhaps Dionysius himself—carrying a little lamb on his back; mounted in gold.

Note: The setting is modern.

423. GOLD RING SET WITH HARD STONE

Italian [?], Late XVIII Century

70.—Dark blue stone cut with representation of a Saint and a classic sacrifice. The gold ring is chiseled with two heads of calves.

Note: The cutting of the stone and the chiseling of the gold seem to be Italian rather than French, about the eighteenth century.

424. CHALCEDONY RING SET IN GOLD

Southern Italian, XV Century and Roman, I Century [?]

160.—Finely chiseled gold ornamentation of clusters of grapes, at which two birds are pecking. The stone is secured with little prongs which enable the entire gem to be seen; it is intaglio cut with the head of a hero.



425. LAPIS LAZULI RING SET IN GOLD Roman, II Century  
Intaglio cut stone representing the figure of a peasant and a donkey. Set in yellow gold.

50.-

Note: By reason of the character of the cutting, this ring can be attributed to Roman art of the II century, and the very simple, even rustic setting, to that of a century later.

426. LAPIS LAZULI RING SET IN GOLD Italian, XVIII Century  
Superimposed on the stone is a classic male profile in chiseled gold. The ring is also in gold.

50.-

Note: The relief is very probably inspired by a Roman coin.

427. GOLD RING ENCIRCLED WITH CRYSTALS SET IN SILVER Tuscan, XVIII Century

50.-

Circular, with crystals in silver setting.

Note: This type of ring is peculiar to Tuscany of the eighteenth century.

428. AGATE CAMEO RING Roman, III Century  
Cut in relief with the head of a *putto*. The gold mounting is lightly chiseled with palmette design. The setting is to be attributed to the Italian art of the sixteenth century, but the cameo is certainly classic, and exhibits the patine of the excavations.

40.-

429. REPOUSSE SILVER JEWEL CASKET Nurnberg, XVI Century  
With decoration in relief of amorini, symbols of War, of the Drama and Music; the base depicting an open air theatre, with two actors and a running hound; spreading base with leafage decoration; on four ebony ball feet.

250.-

Height,  $3\frac{1}{4}$  inches; length,  $5\frac{3}{4}$  inches

430. PORTRAIT MINIATURE French, Early XVIII Century  
Oval ivory miniature, set in gold mounting and protected by a crystal; presenting the demi-figure of a young woman wearing a French costume of the beginning of the eighteenth century.

90.-

Note: Delicately painted miniature, with characteristic costume of the period, and undoubtedly a French *objet d'art* of the first half of the eighteenth century.



431. PORPHYRY BONBONNIERE WITH MOSAIC INSET

French and Italian, Late XVIII Century

70.- Circular, in green porphyry, mounted in gold; hall marked with an eagle's beak, peculiar to Parisian productions. On the cover is a very fine mosaic in tiny stones, representing a rabbit nibbling at some grass.

Note: The treatment of the porphyry and the mosaic work must be attributed either to Florence or Rome, but the setting is distinctly Parisian.

432. MINIATURE PAINTED ON IVORY MOUNTED IN GOLD

English, End of the XVIII Century

90.- Oval; displaying a young man leading a young woman to the scene of a sacrifice. The altar on which the sacrifice is placed is of mother-of-pearl and tiny pearls; framed in gold with geometrical decoration.

Note: The painting shows the miniature to have been executed by a fine English painter about the end of the eighteenth century.

433. TORTOISE-SHELL BONBONNIERE, DECORATED WITH A MINIATURE

Italian, XVIII Century

70.- Circular, mounted in gold. On the cover is a miniature painting representing VENUS STANDING ON THE SHELL, accompanied by three little cupids.

Note: The style of the painting of the very fine miniature proves the bonbonnière to be a Neapolitan *objet d'art*.

434. ENAMELED GOLD AND SILVER PENDANT SET WITH RUBIES, EMERALDS AND PEARLS

French, XVIII Century

90.- Depending from a ring set with pearls is a wreath of rubies, pearls and emeralds, centring an oval medallion in enameled gold, depicting a sleeping shepherdess. From the wreath depend three ruby drops.

Note: The delicacy of the enamel colors shows this pendant to be French rather than Venetian, of the eighteenth century.

435. ENAMELED GOLD VINAIGRETTE

Venetian, XVI Century

20.- In the form of a small casque, enameled in rose and azure, arranged to open at one end.

Note: An exquisite little bibelot, and particularly interesting because it exhibits the great refinement of Venetian taste in jewelry at that period.

436. ENAMELED GOLD VINAIGRETTE

Venetian, XVI Century

35.- Ovolo-shaped, in variously colored enamels; opening at one end.

437. ENAMELED GOLD VINAIGRETTE

French, XVIII Century

35.- In the form of an acorn, enameled in blue; with screw cover to top.

Note: The enamel work recalls the French porcelains, in the Chinese manner.

438. CRYSTAL SCENT BOTTLE MOUNTED IN GOLD

French, Early XVIII Century

45.- In the form of a small flask, with fishbone decoration cut in crystal. Mounted in chiseled gold displaying various motives; the bottom opening to disclose a bonbonniere.

439. RED MOROCCO CARNET, MOUNTED IN GOLD

French, Beginning of the XIX Century

120.- The carnet is in red morocco, mounted in gold and having a gold pencil clasp which serves to close the book. Interior with a miniature on ivory displaying the portrait of a young lady, signed, SAMBAT. There is also a calendar pad of the year 1816.

Note: A fascinating and curious little object, the artistic value of which is enhanced by the very fine miniature by G. B. Sambat, French painter of the XVIII-XIX century.

440. PORTRAIT MINIATURE WITH THE INSIGNIA OF A CAVALIERISTIC ORDER

French, XIX Century

80.- Oval glass medallion enclosing a silhouetted miniature *a deux faces* painted on ivory and portraying a young woman—on one side her face and on the other the back of her head, both naturalistically painted. Around her waist and over her shoulder she wears a blue and white ribbon [the Order of Maria Luisa of Spain] to which is attached the insignia of the Order of the Croce Stellata. The insignia itself is in enameled gold, with a double-headed eagle surmounting the motto: *Salus et Gloria*.

Note: This miniature is unusual and is remarkably well executed; the portrait is that of the Princess Luisa Carlotta, daughter of Francesco I, Re delle due Sicilie; she later married Don Francesco di Paola, Infante di Spagna, and the Order of the Croce Stellata was conferred upon her on the occasion of her wedding.

441. GOLD BROOCH SET WITH VARIOUS STONES

Venetian, Late XVII Century

80.- With amethysts, garnets, turquoises and other stones; in the form of a small plant, the branches in yellow gold and the leaves of stones.

*From the sale of part of the treasure of the Sanctuary of the Madonna in San Luca, near Bologna*

442. DIAMOND PENDANT SET IN GOLD

French, XVIII Century

80.- In the form of a bunch of grapes, composed of fifteen diamonds of three sizes, set in gold.

443. RUBY, DIAMOND AND ENAMELED GOLD INSIGNIA OF A CAVALIERISTIC ORDER

Florentine, XVIII Century

55.- Enameled gold crown and cavalieristic cross of the Tuscan Order of St. Stephen depending from a diamond and ruby bowknot set in silver.

Note: The very close setting of the diamonds is characteristic of the Florentine goldsmith's art of the eighteenth century, and to this epoch belongs the Tuscan Order of St. Stephen.

444. 'EGLOMISE CRYSTAL' PENDANT A DEUX FACES SET IN GOLD

Lombardian, XVI Century

100.- The oval crystal plaque is pendant from three gold chains and is mounted in a gold frame; one crystal is painted with a representation of the PURIFICATION and bears the inscription: *Presentatio Mariae*; the other depicts the RESURRECTION, with the inscription: *Mors tua vita mea*.

Note: The style of the painting is that of the Lombardian School of the sixteenth century.

[See illustration opposite page 172]

445. GOLD AND SILVER PENDANT SET WITH DIAMONDS AND PEARLS  
Florentine, XVIII Century

30.— In the form of a tiny cross, set with six diamonds and four small pearls at the extremities. The ring for suspension is also set with a little diamond.

Note: This little cross is undoubtedly Florentine, as the rather severe and simple taste of the design would indicate, and of which the close setting of the diamonds is also characteristic.

*From the Count Alberti, Florence*

446. SILVER AND STEEL ETUI IN ORIGINAL LEATHER CASE  
Italian, XVI Century

15.— In a little gilded leather case are contained a pair of gilded scissors, a knife and a stiletto, all with silver handles terminating in leonic forms.

447. CRYSTAL AND ENAMELED GOLD PENDANT  
Flemish [?], XVI Century

50.— In the form of a scrolled cartouche with a small gold crucifix beneath the oval crystal framed in gold, enameled in white and azure, with three small diamond and pearl drops; the reverse enameled in blue and white.

Note: This pendant, even though we know of similar ones coming from Lucca, does not seem to be of Italian workmanship, and may rather be attributed to Flanders, from whence Luccans derived many works of art.

448. GILDED BRONZE TABLE CLOCK  
German, XVI Century

50.— Circular; with incised and gilded bronze exterior and interior, depicting foliage and hunting scenes; the bottom is hinged and opens to disclose the movement of the clock and also a quadrant.

Note: A very beautiful example of *ciselé* bronze, of South German workmanship.

449. ENAMELED GLASS VINAIGRETTE  
Venetian, XVI-XVII Century

40.— Circular flask-shape; in fused glass of several tones; on one side is a medallion in colored enamels, displaying two white hands holding a blue heart. The stopper is in the form of a Turk's head, also in varicolored enamels.

Note: Of this type of Venetian glass there remain only a few examples; among them some small figures in the Vienna Museum.



450. CORAL AND ENAMELED GOLD PENDANT

Southern Italian, XVI-XVII Century

100.- Oval coral *a deux faces*; intaglio cut on one side, with a bust of the Eternal Father, and on the other with a bust of the Madonna; mounted in enameled gold.

Note: Very probably a South Italian or Sicilian votive jewel.

451. ENAMELED GOLD CROSS PENDANT WITH PEARL AND GARNET DROPS

Flemish [?], XVI Century

70.- In the form of a cross, from the arms of which depend a garnet and a pearl; the cross is of filigree gold and the figure of the Christ is in enameled gold.

See note to No. 447.

452. CRYSTAL PENDANT, ENCLOSING TWO MINIATURE PAINTINGS

Florentine, XV and XVI Centuries

240.- Oval pendant, *a deux faces*, with beautiful miniature paintings protected by rock crystal, mounted in a gold frame enameled in ruby-red and characteristic enamel-green. The pendant is suspended from three small gold chains and the miniatures are painted on parchment; on the one side depicting the MADONNA, and on the other the ANGEL OF THE ANNUNCIATION.

Note: The two miniatures were apparently originally painted on a single piece of parchment and presumably represented THE ANNUNCIATION; they were severed at a later date to make this jewel. They are the work of a Florentine miniaturist of the end of the fifteenth century, whilst the enamel work, which is also Florentine, belongs to the sixteenth century.

453. GARNET AND CRYSTAL NECKLACE

Flemish [?], XVI Century

130.- The necklace is composed of eighty small garnets, each group of ten separated by a gold bead, and having an enameled gold plaquette set with a red crystal depending from the centre.

See note to No. 447.

454. 'EGLOMISE CRYSTAL' AND GILDED SILVER PENDANT

Lombardian, Second half of the XVI Century

190.- In the shape of a book in gilded silver, bearing on one cover a painting of The CRUCIFIXION, and the other cover with the AGNUS DEI. Opening to disclose two paintings, depicting the WEeping MOTHER and MOSES.

Note: The type of painting [so-called 'églomisé'] and the whole style of the pendant indicate it to be Lombardian of the second half of the sixteenth century.



455. LARGE 'EGLOMISE CRYSTAL' PENDANT Lombardian, XVI Century

180.—

Oval; mounted in enameled gold frame; painted on the obverse with a PIETÀ, and bearing the inscription: *Cuius livore r s sanatus*, and on the reverse the RESURRECTION, with the inscription: *Ego sum resurrectio et vita*.

Note: The painting beneath the crystal and the inscriptions are executed in the erroneously called *églomisé* style, a type much in vogue in Lombardy, and particularly in this variety of colors, in the sixteenth century; the style of the painting also is distinctly Lombardian.

456. DIAMOND AND CARNELIAN CAMEO PENDANT SET IN ENAMELED GOLD  
Limoges, XVI Century

120.—

Enameled in black and white, having an oval carnelian in the centre, surrounded by diamonds and cut with a figure now scarcely discernible.

Note: The quality of the enamel work, as well as the contrasted coloring, indicates it to be of Limoges artistry. The carnelian is from the excavations, and is very much worn.

457. ENAMELED GOLD NECKLACE SET WITH DIAMONDS

Florentine, XVI Century

450.—

The necklace is composed of twelve medallions joined by a chain of gold links, each medallion in the shape of a tiny rose, centred by a diamond. The enameling on the obverse is entirely in red, green and white, and the reverse in white only.

Note: The contour of the medallions and the quality of the enamel distinguish this piece from the trans-Alpine jewelry of this epoch. It is an exquisite bit of Florentine workmanship of about the middle of the sixteenth century.

458. SMALL ENAMELED GOLD PENDANT WATCH

French, Louis XVI Period

60.—

In the form of a bivalvular shell in translucent green *guilloché* enamel, bordered with small pearls; opening to disclose a tiny watch bearing the signature: Caillot à Paris.

Note: Shell-shaped watch cases have been made since the seventeenth century, but this example displays the exquisite nicety of French eighteenth century workmanship.

459. SMALL ROCK CRYSTAL BONBONNIERE, MOUNTED IN GOLD

French [?], End of the XVIII Century

75.—

The bonbonniere is circular in shape, the bottom cut with a stellate motive, and the cover with the head of an emperor within a laurel wreath, inspired by some Roman model.

460. SMALL ONYX JEWEL CASE MOUNTED IN GOLD

Florentine, XVI Century

150.— In the shape of a coupe, the bowl, stem and base in onyx, mounted in enameled gold.

Note: By reason of this beautiful little object being of onyx, and also because of the quality of the enamel work, it is certain that it is of Florentine workmanship of the second half of the sixteenth century.

*From the Marquis Stiozzi Ridolfi, Florence*

[See illustration]

461. TORTOISE-SHELL AND ENAMELED GOLD JEWEL CASE

Florentine, XVI Century

170.— The oval coupe in tortoise-shell is mounted on a gold base enameled in black and white.

[See illustration]

462. ENAMELED GOLD VINAIGRETTE SET WITH DIAMONDS AND PEARLS

French, XVIII Century

275.— Representing an articulated dancing jester holding a sceptre with a pearl in the hilt; variously enameled in white, azure and red; the coat with diamond buttons and the collar also set with diamonds. The head and body are both hinged, making two openings to the vinaigrette.

Note: The execution of this little jester and especially his finely chiseled roguish face, recalls the gay French court of the eighteenth century, where the Italian masks were so greatly in vogue; the design, as well as the technique of the enamel work, reminds us in this charming bijou [undoubtedly of Parisian make] of the elegance of French painters of the Watteau period.

[See illustration]

463. ENAMELED GOLD PENDANT

Flemish [?], XVI Century

275.— Model of a Venetian galley under full sail, and from the lower portion of which depend four small pearls.

Note: A pendant quite similar to this one, both in execution and style, was in the Spitzer Collection and it was attributed to Italian art of the sixteenth century. The quality of the enamel work corresponds to that of other jewels found in Lucca. See note to No. 447.

[See illustration]



No. 462



No. 463



No. 444  
[See page 168]

### ENAMELED GOLD PENDANTS AND VINAIGRETTE



No. 460



No. 461

### TORTOISE-SHELL AND ONYX JEWEL CASES



464. ENAMELED GOLD SNUFF BOX French, Late XVIII Century  
Oval, with hinged cover; of translucent enamel in silver-gray tone, *guilloché*. On the cover is an oval enamel medallion representing a lady in the act of reading, with Cupid by her side. In the interior are the initials LJJB.

300.-

Note: The entire decoration, the skilful blending of the enamel and the admirable polychroming of the miniature on the cover make a veritable masterpiece of this little snuff box, of French workmanship, Louis Seize period.

465. POLYCHROMED CARVED IVORY PENDANT Flemish-Rhenish, Early XV Century

400.-

Oval ivory pendant encased in rock crystal, on a silver background. The relief displays the mystic MARRIAGE OF ST. CATHARINE OF ALEXANDRIA, with a representation above of the Eternal Father in the act of blessing, and beneath the head of a little angel. The ivory is beautifully polychromed on its entire surface.

Note: The very fine preservation of the polychroming gives to this ivory relief the effect of a miniature painting. The delicate coloring is characteristic of Flemish art of this type; while it has that particular grace in the drawing peculiar to Rhenish miniature paintings, and especially found in Cologne in the first half of the fifteenth century. It is a unique example of that ultra-refined art [sometimes exaggerated to a point of affectation] which originated in Flanders and found its way to France, Germany and Northern Italy, especially to Verona and Milan, but this example is in all probability Flemish-Rhenish art. Most uncommon is the representation of the mystic marriage of St. Catherine, depicting the Saint seated on the throne with the Holy Mother.

*From the Golini Baldeschi Family, Perugia*

466. ENAMELED GOLD ETUI French, End of the XVIII Century  
The case with four oval medallions displaying respectively, VENUS, DIANA THE HUNTRESS and two AMORINI. In original snake-skin case.

130.-

Note: The ornateness of the design, the gold and the enameling indicate that this is a French piece of the eighteenth century.

*From the Marquis Stiozzi Ridolfi, Florence*



467. AMETHYST AND ROCK CRYSTAL PENDANT Florentine, XVI Century

90.- Rock crystal pendant set with an amethyst, cut with a presentation of the Christ; mounted in gold setting bearing traces of white enamel, pendant from three gold chains.

Note: The cutting of the amethyst recalls the manner of Sansovino, whilst the shape of the pendant as a whole points to the first half of the sixteenth century.

468. CRYSTAL AND GOLD NECKLACE Venetian, XVIII Century

130.- Composed of eleven green crystals, one of which forms the clasp; mounted in gold and silver studded with diamonds, the crystals connected by two fine gold chains. There are five green crystal pendants surrounded by diamonds.

Note: The workmanship of the chain indicates this necklace to be a Venetian bijou of the eighteenth century.

469. RUBY AND DIAMOND CROSS MOUNTED IN ENAMELED GOLD

Venetian, XVI Century

170.- The small cross is set with rubies and diamonds, and opens at the top in the manner of a reliquary. On the interior is a motto in *niello*, reading: *Sanguis dni nostri IHS x p i*, and also representation of the symbols of the Passion in *niello*.

Note: Because of the particular shape of the cross, it is attributed to Venetian art of the sixteenth century.

470. CRYSTAL AND ENAMELED GOLD NECKLACE Spanish, XVI Century

160.- The necklace is composed of eleven plaquettes of bowknot design in green crystal, joined by gold links enameled in red and white; the little ribbon bows are in white enamel, set with small diamonds, and from each depends a pearl, a diamond and an emerald drop. The reverse of finely chiseled gold.

Note: The manner of the setting of the crystals and the quality of the enamel, together with the general color scheme, seem to place this bijou as an example of the Spanish goldsmith's art of the second half of the sixteenth century.

471. ENAMELED GOLD VOTIVE PENDANT German, XVI-XVII Century

100.- Circular lantern-shaped; with crystal panels and in the interior a figure in enameled gold representing the Madonna standing on the globe.

Note: The design and the quality of the enamel work place this as a South German example.

472. ENAMELED GOLD VOTIVE PENDANT SET WITH PEARLS

German, XVI Century

50.- Lantern-shaped; with four crystal panels; the framework enameled in azure and white, with a pearl depending from the centre. On the interior are four groups carved in wood, representing, respectively: THE FLAGELLATION; THE CROWNING WITH THORNS; VERONICA, and CHRIST ON THE ROAD TO CALVARY.

Note: The design, as well as the carvings, places this precious votive pendant amongst the works of the South German artists.

473. RUBY AND GOLD NECKLACE, BEARING THE INSIGNIA OF A  
CAVALIERISTIC ORDER

German ([?], XVII Century

120.- The necklace is composed of thirty-nine rubies mounted in gold and *applique* on a black silk ribbon; from the centre depends a double-headed eaglet in gold, and from the eagle a gold cross, set with rubies.

474. 'EGLOMISE CRYSTAL' PENDANT

Venetian, XVI Century

50.- Oval crystal medallion *a deux faces*, portraying THE ADORATION OF THE MAGI on the obverse and THE PRESENTATION IN THE TEMPLE on the reverse; mounted in enameled gold.

Note: The Adoration of the Magi closely resembles the paintings of Leandro Bassano; it is therefore probable that the medallion is of Venetian workmanship of the second half of the sixteenth century.

475. RUBY AND ENAMELED GOLD NECKLACE

Venetian, XVI Century

100.- The necklace is composed of fifteen plaquettes of palmette design, enameled in white, each one centring a ruby and surmounted by a tiny human head in gold, wearing a white enameled turban. The reverse with elaborate gold chiseling.

Note: The form of the palmettes is in the Oriental taste, and the lively tints of the enamel are indicative of the Venetian goldsmith's art of the sixteenth century.

476. SILVER-MOUNTED 'ELEMOSINIERA'

German, XVI Century

600.-

The silver clasp chiseled with medallions, surrounded by stems, terminates at the top with the figure of a *putto*, and bears the motto SPERO [I hope] in red *niello*. On the inside of the spring clasp is an undecipherable hall mark. The sacque itself is in ivory-tinted cut velvet exhibiting blue floral design.

Note: The ornateness of the design and the sharp chiseling of the silver indicate that this work cannot be classified as Italian art, but is of the German Renaissance.

*From the Count Chiericati of Vicenza*

[See illustration]



No. 476. SILVER-MOUNTED 'ELEMOSINIERA'





477. AGATE PENDANT MOUNTED IN GOLD AND SILVER, SET WITH  
DIAMONDS Sienese, XIV Century

850. The agate cameo depicts the face of the Virgin, mounted in silver and gold, set with diamonds and chiseled with leaf motives.

Note: The silver and gold mounting is of Tuscan workmanship of the seventeenth century and very probably Florentine, but the type of the cameo appears to be of a much earlier period. The modeling of the Madonna recalls the Sienese paintings of the fourteenth century; we might think it a copy of fourteenth century models if the carving of the cameo did not have the particular naïveté of form characteristic of that period, and never found in works of an imitator of a later period which inevitably exhibit more sophisticated traits. Especially in the Madonna's face and particularly in the eyes, with their primitive expression and the globular shape of the iris, is conclusive evidence of Sienese-Byzantine influence. The drapery of the figure has a Gothic subtlety, while the coiffure beneath the veil bespeaks the manner of Byzantine iconography; therefore the cameo must be attributed to the first half of the fourteenth century. The attribution may seem a little doubtful in view of the fact that we lack historical evidence of this type of art having flourished in Italy at this time [notwithstanding the fact that historical documents in regard to this type begin with the end of the fourteenth century]; however, we have a few examples which prove that this kind of workmanship was not wholly unknown in Italy since the beginning of the thirteenth century. This type of cameo carving was highly developed in the Byzantine period, and certain it is that Byzantine art had a profound influence on the Sienese toward the end of the thirteenth century, especially in the work of Duccio di Buoninsegna, and in all probability these Byzantine carved stones inspired the emulation of the Sienese goldsmiths, at a time, however, when the Sienese artisans were manifesting their own original technique in the art of translucent enamel and were creating such masterpieces as for example the reliquary in Orvieto. It would be indeed surprising if, at a time when such a development had been reached in the workmanship of other metals, that a type of art so closely allied therewith had been forgotten. This cameo is testimony to the fact that the Sienese goldsmiths in the beginning of the fourteenth century turned their attention to the carving of stones with the same mastery that they exhibited in other branches of art. The stone is, as far as is known, unique and therefore most precious; it well merits the very rich frame in which it was set in the seventeenth century, not only because of its rarity, but also by reason of its artistic value. In this collection a parallel, of no less importance and as a matter of fact quite as extraordinary, is the chalcedony pendant, No. 488.

*From the Villa of Count Palmieri, Siena*

478. CARNELIAN PENDANT, MOUNTED IN ROCK CRYSTAL AND ENAMELED GOLD  
Florentine, XVI Century

1100.-

Composed of two large oval carnelians set in a rock crystal frame, bordered in enameled gold, studded with pearls; suspended from three enameled gold chains, with attachment for fastening set with two pearls and a pearl drop pendant therefrom. One carnelian has a diagonal rift [which has been repaired at an early date with three tiny gold rivets, the rivets disguised by a ruby, an emerald and a diamond] and cut in relief with a female figure in the act of pointing to the Hebraic name of the Savior at the top, and near which is the inscription: *Magni spes altera regni*; standing in front of the principal figure is a little *putto* who offers a crystal heart on which a beehive is cut and the inscription: *Plebis amor regis custodia*. The other carnelian is intaglio cut with representation of John the Baptist pointing to the Madonna and Child. In a *cartella* is the inscription: *E[cce] A[gnus] D[ei]*; and in yet another *cartella* at the top are the letters: DEID. From the oval medallion depends a pearl.

Note: The workmanship and the quality of the enamel is purely Florentine of the middle of the sixteenth century; the relief of the carnelian recalls the art of Benvenuto Cellini and other Michelangiolesque artists. This large piece of jewelry, executed with refined accuracy, was certainly intended for a gift to some princely ruler as the inscriptions and allegorical figures indicate.

*From the Marquis Stiozzi Ridolfi, Florence*

479. AGATE CAMEO PENDANT MOUNTED IN ENAMELED GOLD  
Graeco-Roman

325.-

The cameo is cut against a deep red background and represents a group of four heads—a young and an old man, a fawn and a ram.

Note: Whilst the cameo is of classic workmanship, the setting belongs to the Florentine art of the middle of the sixteenth century.

[See illustration below]



480. PEARL, EMERALD AND GOLD ENAMEL PENDANT

Italian, End of the XVI Century

200.- An oval enameled gold plaquette, set with emeralds and depending from two gold chains, centres a baroque pearl, with representation of the PENITENCE OF ST. JEROME in gold and traces of enamel, the configuration of the pearl forming the rocks in the scene. On the reverse is engraved the monogram of the holy Virgin, V M.

Note: The setting of the emeralds and the entire shape of the pendant clearly denote Spanish influence on Italian art at the end of the sixteenth century.

481. GOLD NECKLACE SET WITH PEARLS, GLASS BEADS AND AN EMERALD

Etruscan, IV Century B.C.

110.- Comprising twenty-one small pearls and nineteen deep blue beads, joined together with small gold links; from the central bead depends an emerald.

Note: The corrosion of the glass beads and the design clearly show this graceful necklace, of such light color and delicacy of shape, to have come from the excavations. The very delicate workmanship of the beads festooning the emerald places it beyond doubt as Etruscan.

*From Count Brenciaglia di Capodimonte*

482. SILVER AND TRANSLUCENT ENAMEL PLAQUETTE

Florentine, End of the XV Century

500.- A circular silver plaquette depicts in low relief the Virgin sitting on a Gothic throne, holding the Child, Who is portrayed in the act of opening a book. At the Madonna's feet is a tiny coat of arms with a crowned eaglet on a red background. The entire surface is covered with translucent enamel, giving the effect of a very delicate painting.

Note: This plaquette, to which the coat of arms adds a special importance, is of unique beauty, not only in the modeling of the relief, but also in the variety and perfect finish of the enamel, and may well be considered an exquisite example of the art of translucent enamel. The modeling of the Madonna is Giottesque, while that of the Child seems rather to betray Florentine art of the fourteenth century, although it also has the characteristics of Florence art of the end of the fifteenth century, the period to which it belongs.

483. ENAMELED GOLD PLAQUETTE

Italian, XVI Century

350.- Rectangular; representing the NATIVITY in slight relief, enameled over the entire surface, partly in translucent and partly in opaque enamels; the reverse in white enamel.

Note: The design is peculiar to the second half of the sixteenth century and the quality of the enamel work precludes the possibility of its being a Limoges creation, but rather places it as Italian, and probably Florentine.

484. PEARL AND ENAMELED GOLD VOTIVE JEWEL

Florentine, XVI Century

170.- A baroque pearl, enameled with a depiction of the ETERNAL FATHER in the act of blessing.

Note: The fine execution of the work shows it to be Florentine art of the middle of the sixteenth century.

485. ENAMELED GOLD PENDANT

Venetian, XVI Century

40.- Circular; with presentation of the VIRGIN AND CHILD in *rilievo*, enameled in blue and white. The back is of gold chiseled with leaf motives.

Note: The outline of the leafage is slightly Arabian, while the unusual thickness of the enamel proves this bijou to be Venetian workmanship of the sixteenth century, and furthermore its provenience is Vicenza.

*From the Count Chiericati, Vicenza*

486. SAPPHIRE AND GOLD RING INLAID WITH SILVER

Byzantine-Ravennese, VII Century

275.- Massive gold ring ornamented with acanthus tendrils and leonic motives, the tails of the lions made prominent by the introduction of silver inlay. It bears an interesting monogram which might be deciphered as PETRUS and indicates that it may have been a seal ring; the sapphire is *cabochon* cut.

Note: The acanthus tendrils recall the Byzantine-Ravennese art under Oriental influence while the two lions are rather inspired by classic art, although their shape is of a more ambiguous design [not, however, as uncertain as in some of the Italian marbles of the eighth century] and would place the workmanship at an epoch subsequent to the *ambon* in the cathedral at Ravenna [556-569]. The rather "sketchy" carving of the gold, somewhat tempered by the silver inlay, gives to this massive ring a certain grandiosity rather than crudity. It cannot be attributed to "barbaric" craftsmanship, but rather to the Byzantine art of the seventh century, very probably of Ravenna.

*From the Count Battaglini di Rimini*



487. ENAMELED GOLD PENDANT SET WITH DIAMONDS

Florentine, XVI Century

Oblong; with chimeric animal figures in varicolored enamels, and four small diamonds at the corners, with a larger one in the centre.

3200.—

Note: This pendant by reason of the elegance of its form and the refinement of the workmanship belongs to Florentine art of the epoch of Benvenuto Cellini, whose influence is clearly discerned in the capricious ornateness and the refined execution of the piece.

*From the Cardinal Albergati, Bologna*

[See illustration opposite page 186]

488. CHALCEDONY PENDANT SET IN ENAMELED GOLD

By Jacopo della Quercia [?], Sienese, 1371-1438

The pendant is carved in the form of a female bust; the reverse in gold, to which is attached a little enameled leaf with a ring for hanging. The face of the bust is modeled in chalcedony, while the mantle is in blue enamel, the gown in green and the fillet about the head in ivory-white, bordered in red.

2100.—

Note: The style of the draperies is Gothic, of the utmost refinement, in the manner of Ghiberti and Della Quercia; the polychroming of the enamel can be likened to that of the wood statues and stuccos of the first half of the fifteenth century, in which period the red borders about fillets are also to be found. The carving of the face, when closely examined, appears to have a quality and expression resembling as a whole the classicism of Jacopo della Quercia, and at the same time it possesses his characteristic severity.

Although there is no historical evidence to prove that Jacopo was a master of the goldsmith's art, and notwithstanding the fact that we lack knowledge of similar works of art having been produced in Siena at this time [although in the fourteenth century Siena gave us examples like No. 477] still it is not at all improbable that, with the high development of all kinds of art in the fifteenth century and considering the very intimate connection between the jeweler's art and that of sculpture, Jacopo della Quercia may have turned his talents to this type of artistry. In any event, in discussing the attribution of this work, we must not fail to mention that the jewel is a very precious specimen of Sienese art of the fifteenth century, and in our personal opinion it is an original creation of the master.

*From the Count Palmieri Nuti, Siena*

[See illustration opposite page 186]



489. PAIR GOLD EARRINGS

Etruscan, IV Century B.C.

375.-

Filigree work in relief, representing WINGED VICTORIES; the figures depending from two small gold paterae [one wing missing]; executed in the type of Etruscan goldsmith's art which borrowed from the Greek in the Fourth century B.C. Especially are the smiling countenances of the Victories Grecian in style, while their realistic nude bodies are characteristic of Etruscan art.

*From the Count Brenciaglia di Capodimonte*

[See illustration]

490. PEARL, RUBY AND ENAMELED GOLD PENDANT

Roman, III Century, and German, XVI Century

2100.-

In two parts, joined together by gold chains set with pearls. The upper portion is in the shape of a ribbon-bow, centred by a ruby cut in the form of a child's head; the lower portion is of two pearls, one forming the body of a rabbit and the other the head. The ears, tail, feet and muzzle are enameled white, and the collar about the neck is of rubies and enameled gold. It is represented in the act of nibbling at some fruits.

Note: This pendant is a remarkable example of the skilful bizarre creations of the South German goldsmiths and exhibits all their expertness in enamel work, and the ruby centring the ribbon-bow is of rare value because of the difficulty in its execution and by reason of its coming from the excavations; it probably was originally set in some ancient ring, as we often find the classic rings set with stones cut in the form of *putto* heads.

[See illustration]

491. ENAMELED GOLD PENDANT SET WITH RUBIES  
AND A PEARL

Florentine, XVI Century

650.-

Representing a hound in white enamel, carrying on its back Cupid, the whole depending from a small gold chain.

Note: The type of the modeling distinguishes this piece as a Florentine work of the middle of the sixteenth century.

[See illustration]

492. EMERALD PLASMA GOLD PENDANT

Florentine, XVI Century

800.-

From three gold chains set with eight small rubies and a diamond, depends a miniature gold frame enameled with fruits and leaves, enclosing an oval emerald plaquelette intaglio cut with the subject, THE JUDGMENT OF PARIS. From the pendant hang three tiny gold chains, each adorned with two pearls.

Note: The design, the execution of the enamel work, as well as the incising of the gem, all belong to the Florentine art of about the middle of the sixteenth century, and strongly exhibit the influence of Benvenuto Cellini.

*From the Count Michelozzi Giacomini of Florence*

[See illustration]



No. 488



No. 489



No. 491



No. 489



No. 487



No. 490



No. 492

ENAMELED AND FILIGREE GOLD PENDANTS AND EARRINGS  
SET WITH PRECIOUS STONES



[Detail]



No. 493. GILDED SILVER AND ENAMELED GOLD BELT

493. GILDED SILVER AND ENAMELED GOLD BELT

Lombardian, XIV Century

800.— Composed of sixteen circular plaquettes in gilded silver, chiseled with Gothic foliage and each one centred with a silver and translucent enamel medallion, some circular and others quatrefoil in shape. The medallions display the busts of handmaidens and pages, and one bears the bust of an ancient attendant. The enamels are of such exquisite coloring that they have the veritable effect of gems set in the delicate gilded silver of the plaquettes. The clasp of the belt, which is only partially preserved, is also in gilded silver, pierced and chiseled, and is centred with an enameled medallion bearing the sacred monogram I H S. The plaquettes and clasp were undoubtedly originally made to form a belt, and have been at some subsequent time mounted on a velvet background.

Note: The same coiffures and costumes represented in this belt are to be seen on Italian miniatures and "frescos" of the XIV century [the men wear tightly fitting caps and the women's coiffure is held by a little net]. Also the Gothic design of the *repoussé* work on each plaquette composing the belt, shows it to be of the XIV century.

Monograms in the same shape are to be found on Lombardian miniatures of the beginning of the XV, and were probably used also during the XIV century.

[See illustration]



494. ENAMELED GOLD ARM BAND SET WITH PEARLS AND DIAMONDS

By Benvenuto Cellini [?], Italian, 1500-1571

7000.— Composed of eleven plaquettes joined by gold links, alternately differing in shape and size; enameled in black, white and red.

Note: The decoration and the intricacy of the chiseled gold forming the setting for the stones show this circlet to have been fashioned for the upper arm; the ornamentation and the animalistic designs are distinctly Florentine in taste and preclude the possibility of its being mistaken for trans-Alpine workmanship. The finish and the entire style of the object are of such fine quality as to suggest the art of Cellini himself, whose artistry as a goldsmith is to be remarked, for example, in the salt-cellars in the Vienna Museum.

Many of the jewels attributed to Cellini may have been executed by the Florentine artists mentioned in his biography as having been his collaborators or assistants and who executed designs of his making; this bracelet however, because of its extreme elegance and by reason of the extraordinary ingenuity of its design, is given a superior claim to be considered an original work of the master's own hand.

[See illustration]





No. 494. ENAMELED GOLD ARM BAND SET WITH  
PEARLS AND DIAMONDS



No. 495. FIVE CISELE AND ENAMELED GOLD PLAQUETTES

495. FIVE CISELE AND ENAMELED GOLD PLAQUETTES

Byzantine, XII-XIII Century

Four circular medallions, with pierced gold ornamentation, exhibiting traces of enamel, displaying bird, jardiniere and floral designs, against a background enameled in azure and white; the fifth plaque is of lobed leaf form, surrounded by a border of scrolling branches, enclosing various animalistic motives, centring the standing figure of St. John the Baptist (clearly identified by his iconographic type); the ground beneath his feet depicted by a series of imbrications, the background still showing traces of white enamel. His attitude, turned slightly toward the right, is identical with that of the Byzantine *Deesis*.

Note: It is possible that these gold plaquettes enriched the binding of a liturgic manuscript, even though the larger plaque of the Baptist in the well-known attitude of the *Deesis* [prayer], suggests that this plaque together with one of the Madonna may have flanked a central one with a representation of the Christ. The plaquettes therefore may have adorned a *teca* [reliquary]. The style is purely Byzantine; the ornamental designs as well as the figure of the Baptist of a period not preceding the twelfth century. The quality of the enamel and the type of the ornamentation are similar to those of the St. Marc in Venice [especially interesting the Mussulman influence in the shape of the larger plaque] and persuade us to attribute these reliefs to the art of Byzantine goldsmiths in Venice. The refined style of the composition recalls the Byzantine *transenne*. The beautiful delicacy of the execution, the blending of the azure and white enamels and the whole *ensemble* of these plaquettes constitute a truly unique masterpiece of the Venetian-Byzantine workmanship of the XII-XIII century.

[See illustration]

## FURNITURE OF THE XV, XVI AND XVII CENTURIES

### 496. CARVED WALNUT CARDINALIZIO SGABELLO

Tuscan, XVII Century

270.- The back elaborately carved with a Cardinal's coat of arms displaying an eagle; gadrooned and strap-scrrolled pediment; on four solid scrolled diagonally placed legs.

[See illustration]



### 497. CARVED WALNUT CHILD'S CHAIR

The Marches, Siena, Late XVI Century

175.- Back with two series of balusters; the legs and back supports carved *a sguscio*; chip carved, molded stretchers, and *putto* head finials.

[See illustration above]





No. 496. CARVED WALNUT  
CARDINALIZIO SGABELLO





No. 501. CARVED WALNUT  
READING STAND

498. CARVED WALNUT TOOLED AND GILDED LEATHER SIDE CHAIR  
Piedmontese, XVI Century

300. Quadrangular arms, arm supports extending into the legs, the two front ones columnar; H-stretcher at base. Back panel with oval central cartouche surrounded by scrollings, depicting Music and Literature in the side borders. [See Dr. von Bode's introductory note.]

499. CARVED WALNUT CREDENZA  
Florentine, XVI Century

575. Molded top; the frieze with two drawers having carved edges, separated and flanked by acanthus-carved stiles which form box drawers; the body divided and flanked by classical pilasters; base with incised flute moldings; on large lion-claw feet.

*Height, 3 feet 5 inches; length, 4 feet 8 inches*

500. CARVED AND PARCEL-GILDED WALNUT VITRINE  
Florentine, XVI Century

425. Molded and dentil-carved cornice, centred with a festooned amorino head; the Roman arched glazed door flanked by pilasters composed of two feminine caryatids terminating at the top in acanthus leaves and at the bottom in imbrications. Drawer in base with frontal panel finely carved with floral motives and coat of arms depicting a crowned eagle. The sides molded and carved with appliqued rosettes.

*Height, 6 feet 9 inches; length, 3 feet 7 inches*

501. CARVED WALNUT READING-STAND ON TRIANGULAR TABLE  
Tuscan, XVI Century

1100. Triangular top to table with flute-molded cornice and guilloche-motived frieze; on three volute-scrolled legs terminating in lion-paw feet. The reading-stand, in the form of a lectern, is attached to the table and is adorned with volute-scrolled brackets; iron hooks at sides, volute-scrolled pediment supporting a forged iron L-shaped bracket for a hanging lantern; inlaid book-rest with the sun in splendor and sacred monogram. [See Dr. von Bode's introductory note.]

*Height, 6 feet 9 inches*

[See illustration]

502. CARVED WALNUT AND GILDED STUCCO CASSONE

Sieneſe, XVI Century

1100.— Rectangular, with molded top, on the interior of which is painted a ſeated figure representing JUSTICE, holding emblems, againſt a drapery and landſcape background [School of Antonio Bazzi, called "Il Sodoma"]. Front panel decorated with gilded ſtucco harpies flanked by palmette motives; at the angles are four larger harpies, ſurmounted by mſcarons in the frieze. The frieze panel decorated with *putto* heads and dragons; the baſe panel with ſhell motives flanking central mſcaron. Side panels each centring large mſcarons. The interior of the caſſone proper enriched with painted foliage, with narrow box compartments at either end, each with cover, which when opened ſerve to ſupport the lifted cover of the caſſone. [See Dr. von Bode's introductory note.]

[See illuſtration]

503. CARVED WALNUT CRIMSON VELVET NURSING CHAIR

Sieneſe, XVI Century

75.— Back with four baluſters; block, baluſtered ſupports terminating in vaſe-shaped pinnacles; the pediment ſcrolled and centred with ſunk molded roſette; blocked and baluſtered legs with baluſtered baſe ſtetcher; red velvet ſeat, trimmed with ſilk taſſeled fringe.

504. CARVED WALNUT CRIMSON VELVET NURSING CHAIR

Sieneſe, XVI Century

105.— Similar to the preceding, with ſlight difference in detail; back with five baluſters.



No. 502. CARVED WALNUT AND GILDED STUCCO CASSONE





No. 505. TWO CARVED AND GILDED  
SGABELLO PEDESTALS



505. TWO CARVED AND GILDED SGABELLO PEDESTALS

Italian, XVII Century

2900.- The lyre-shaped supports carved with bold scrollings terminating in volutes, with central pendant husk motive and lion mask below; lavishly gilded; four lion-paw feet. [See Dr. von Bode's introductory note.]

Note: Unusually rare specimens.

*From the Castle of the Prince Don Francesco Massimo*

[See illustration]

506. TWO CARVED AND GILDED WALNUT RUBY VELVET SIDE CHAIRS

Florentine, XVII Century

420. High straight back; the median and top rails richly carved with baroque motives, parcel-gilded; frontal stretcher and finials similar. Seat covered in lustrous ruby velvet.

[See illustration]

507. TWO CARVED AND GILDED WALNUT RUBY VELVET SIDE CHAIRS

Florentine, XVII Century

420. Similar to the preceding.

[See illustration]

508. TWO CARVED AND GILDED WALNUT RUBY VELVET SIDE CHAIRS

Florentine, XVII Century

420. Similar to the preceding.

[See illustration]

509. CARVED WALNUT 'LEGGIO' OR WRITING CABINET

Florentine, XVI Century

700. Rectangular; molded base, carved with conventionalized leaf motives; canted lifting lid and rear gallery richly carved with foliage and volute-scrollings. Sides similarly carved to gallery, and all of the carving parcel-gilded. [See *Dr. von Bode's introductory note.*]

Height, 1 foot 3 inches; length, 2 feet

[See illustration]



No. 509. CARVED  
WALNUT 'LEGGIO'  
OR WRITING CABINET



CARVED AND GILDED WALNUT  
RUBY VELVET SIDE CHAIR  
[See Nos. 506-508]



No. 513. CARVED WALNUT CABINET





510. PAIR CARVED WALNUT CRIMSON VELVET LOW CHAIRS

Florentine, XVI Century

1060. Square legs, with richly carved frontal stretcher; acanthus-leaf carved finials; seat and back covered in crimson velvet, with silk tasseled fringe.

[See illustration above]

511. PAIR CARVED WALNUT CRIMSON VELVET LOW CHAIRS

Florentine, XVI Century

1060. Similar to the preceding.

512. PAIR CARVED WALNUT CRIMSON VELVET LOW CHAIRS

Florentine, XVI Century

1050. Similar to the preceding.

513. CARVED WALNUT CABINET Florentine, Middle of the XVI Century

1550. Outset molded top with ovolo-carved frieze, having two drawers, separated by leaf-carved consoles. In correspondence with the consoles are pilasters which separate and flank the two doors below, ornamented with scrolled handles pendant from lion mask escutcheons. Molded base.

Height, 4 feet 3 inches; length, 6 feet 9 inches

[See illustration]



514. CARVED WALNUT SAVONAROLA CHAIR      Florentine, XVI Century

625.— With nine interlacing supports, pivoted so as to fold; scroll-carved back-rail, and base rails terminating in lion-claw feet. [See Dr. von Bode's introductory note.]

515. CARVED WALNUT SAVONAROLA CHAIR      Florentine, XVI Century

625.— Similar to the preceding. [See Dr. von Bode's introductory note.]

516. CARVED WALNUT SAVONAROLA CHAIR      Florentine, XVI Century

625.— Similar to the preceding; with eight interlacing supports. [See Dr. von Bode's introductory note.]

517. CARVED WALNUT SAVONAROLA CHAIR      Florentine, XVI Century

625.— Similar to the preceding. [See Dr. von Bode's introductory note.]

[See illustration]



No. 517. CARVED WALNUT SAVONAROLA CHAIR



No. 518. CARVED WALNUT  
WRITING TABLE

518. CARVED WALNUT WRITING TABLE

Sieneſe, XVI Century

1300.

Rectangular; the top with molded edge and apron richly carved with gadroonings and acanthus leaf motives at the angles. Molded and volute-carved legs, joined by carved ſtetcher with imbrications at the ends. An example of elegant lines and ſplendid carving. [*See Dr. von Bode's introductory note.*]

*Length, 4 feet 7 inches; width, 2 feet 2 inches*

[*See illustration*]

519. SMALL CARVED AND INLAID WALNUT CREDENZA

Florentine, XV Century

3800. Very simple design, with one sunk molded panel, flanked by two rectangles distinguished by an inlaid *filetto*; an inlaid *filetto* also surrounds the central panel and decorates the frieze and the base near the dado. [See Dr. von Bode's introductory note.]

Height, 3 feet 8 inches; width, 3 feet 2 inches

From the Strozzi Family, Florence

[See illustration]





No. 519. SMALL CARVED AND INLAID  
WALNUT CREDENZA



NO. 520. CARVED WALNUT SECRETARY-CABINET

520. CARVED WALNUT SECRETARY-CABINET A DEUX CORPS

Sieneſe, Firſt Half of the XVI Century

4000.

The lower portion with two doors, each having a fine gadrooned central panel, flanked by two oblong panels carved with guilloche and foliage motives. The upper portion, forming the writing-cabinet, has interesting secret doors and a fall-front decorated with carvings ſo fine that they remind one of Lorenzo Maſſini. In the frieze are three little cherubs' heads. [See *Dr. von Bode's introductory note.*]

Note: The provenience of this fine piece of furniture—the reſidence of the Counts of Palmieri-Nuti, Siena—confirms its origin.

[See illustration]

521. CARVED WALNUT CRIMSON VELVET NURSING CHAIR

Sieneſe, XVI Century

140.

Beautifully baluſtered carved back, with volute-carved finials to ſupports; molded box ſtretcher to legs. The ſeat covered in crimson velvet.

522. CARVED WALNUT TOOLED AND GILDED LEATHER ARMCHAIR

Piedmontese, XVI Century

450.— Flat molded arms and quadrangular arm supports extending into similar legs; box stretcher at base and frontal stretcher above carved with a Savoy knot. Leather covered seat and panel to back of tooled and gilded leather, with central oval medallion displaying a vase filled with flowers surrounded by scrollings, and flanked in the side borders by figures representing Geometry and Astrology; carved acanthus-leaf finials to arm supports. Original condition. [*See Dr. von Bode's introductory note.*]

[See illustration]

523. CARVED WALNUT TOOLED AND GILDED LEATHER ARMCHAIR

Piedmontese, XVI Century

750.— Similar to the preceding; the back panel with central cartouche and four floral medallions at the corners; figures representing Music and Literature. [*See Dr. von Bode's introductory note.*]



No. 522. CARVED WALNUT TOOLED  
AND GILDED LEATHER ARMCHAIR





No. 524. INLAID WALNUT CHEST OF DRAWERS

524. INLAID WALNUT CHEST OF DRAWERS

Florentine, XV Century

1500. Frame enclosing fourteen rectangular drawers of differing sizes. The sides of the frame and the panels of the drawers are decorated with inlay; and two side doors with the figures of St. Peter and St. Paul. Molded cornice above frieze with inscription: *Spes mea in Deo et mater est.* [See Dr. von Bode's introductory note.]

[See illustration]

525. CARVED WALNUT CREDENZA

Tuscan, XVI Century

1350. Molded top, bracketed frieze with one long drawer. Beneath are doors flanked by fluted pilasters, surmounted by cartouches, and Doric columns at the angles; on claw feet. [See Dr. von Bode's introductory note.]

Height, 2 feet 9 inches; length, 4 feet

From the Count Giannelli, Florence

[See illustration]



No. 525. CARVED WALNUT CREDENZA



No. 526. CARVED WALNUT  
EMERALD-GREEN VELVET  
DANTESQUE CHAIR



VELVET WALNUT ARMCHAIR WITH  
EMBROIDERED CEREMONIAL COVER  
[See Nos. 527-530]



526. CARVED WALNUT EMERALD-GREEN VELVET DANTESQUE CHAIR  
Early XVI Century

1800.— Heavy scrolled arms and curved arm supports; legs with turned rosette at the intersection, pivoted so as to fold; valanced base rails ending in lion-claws; seat and back in emerald-green velvet, with loose seat cushion; trimmed with gold embroidered damask galloon and green and gold fringe. [See Dr. von Bode's introductory note.]

[See illustration]

527. VELVET WALNUT ARMCHAIR WITH EMBROIDERED CEREMONIAL COVER  
Ligurian, XVI Century

475.— The back and seat covered in crimson velvet and finished with gold fringe; ring-turned arms and legs, the arms terminating in carved lions' heads, the legs with a double frontal stretcher connected by five turned balusters and additional H-stretcher placed lower down. The patine is rare indeed, giving the appearance of bronze to the finely turned frames.

Note: Distinguishing features of this and the following three chairs are the exceedingly fine frames and the beautiful detachable ceremonial sets covering the backs and seats; they are in crimson silk embroidered with floral motives, cornucopiae and geometrical designs; in each seat is an oval medallion depicting one of the four evangelists; finished with gold galloon and gold tassels at the corners. These sets were used on gala occasions only, and are extremely handsome specimens of their resplendent type. [See Dr. von Bode's introductory note.]

[See illustration]

528. VELVET WALNUT ARMCHAIR WITH EMBROIDERED CEREMONIAL COVER  
Ligurian, XVI Century

475.— Similar to the preceding, having the same fine patine.

[See illustration]

529. VELVET WALNUT ARMCHAIR WITH EMBROIDERED CEREMONIAL COVER  
Ligurian, XVI Century

475.— Similar to the preceding, having the same fine patine.

[See illustration]

530. VELVET WALNUT ARMCHAIR WITH EMBROIDERED CEREMONIAL COVER  
Ligurian, XVI Century

475.— Similar to the preceding, having the same fine patine.

[See illustration]

1900.— 527 A—to 530 A—8 Covers

531. PAINTED AND GILDED COFFRET

Sieneſe, XV Century

325.- In gilt paſtiglia, on an azure background. The decoration of leaves and chimeric animals is under the influence of Northern art of the ſame period.  
[See Dr. von Bode's introductory note.]

Length, 1 foot 5 inches; width, 8 inches

[See illuſtration]

532. CARVED WALNUT CRIMSON VELVET NURSING CHAIR

Sieneſe, XVI Century

140.- Molded front legs; back with ſeries of baluſters and ſhell-carved top rail; ſeat covered in crimson velvet.

533. CARVED WALNUT CRIMSON VELVET LOW CHAIR

Sieneſe, XVI Century

325.- Richly carved pediment centring a cartouche, with ſeries of baluſters below; acanthus-leaf carved finials; the two front legs with unuſually finely carved roſettes at creſts and richly carved frontal ſtretcher; ſeat in fine crimson velvet; fringed. Very ſcarce ſpecimen.

[See illuſtration]

534. PAIR CARVED AND GILDED WALNUT SGABELLO STOOLS

Venetian, XVI Century

600.- Oval; ſeat covered in red velvet; ſlightly cabriole legs elaborately ſcrolled, with ſimilar valance; X-ſtretcher with pinnacle at the interſection.

Note: Theſe ſtools are in themſelves of an exceedingly rare type, and it is almoſt impoſſible to find them in ſo fine a ſtate of preſervation.

[See illuſtration]

535. PAIR CARVED AND GILDED WALNUT SGABELLO STOOLS

Venetian, XVI Century

600.- Similar to the preceding.

See note to preceding number.

[See illuſtration]



No. 531. PAINTED AND GILDED COFFRET



No. 533. CARVED WALNUT  
CRIMSON VELVET  
LOW CHAIR



PAIR CARVED AND GILDED WALNUT  
SGABELLO STOOLS  
[See Nos. 534 and 535]



No. 536. CARVED WALNUT HANGING HATRACK



No. 537. CARVED WALNUT 'RANGONI' TABLE



536. CARVED WALNUT HANGING HATRACK      Florentine, XVI Century

600. — Molded, dentil-carved cornice; frieze with oval floral-carved plaquettes and four molded knobs for hanging; scrolled carved apron. [See Dr. von Bode's introductory note.]

*Height, 1 foot 6 inches; length, 4 feet 7 inches*

*From the Palace of Count Michelozzi, Florence*

[See illustration]

537. CARVED WALNUT 'RANGONI TABLE'      Bolognese, XVI-XVII Century

4000. — Molded circular top, supported on three exceptionally fine legs, terminating in lion-paw feet, above which are boldly sculptured chimeric animal-heads supporting caryatids with outstretched wings connecting the legs. [See Dr. von Bode's introductory note.]

*Diameter of top, 4 feet 2 inches*

Note: This magnificent table of the sixteenth century comes from the Marquis Rangoni's Palace in Modena and is well known as "the Rangoni table."

[See illustration]



538. CARVED WALNUT CENTRE TABLE      Bolognese, XVI-XVII Century

1600.- Massive rectangular top with molded edge; molded paneled frieze containing two drawers; carved bracketed corners; supported at either end on lyre-shaped volute-scrolled legs, terminating in two lion-paw feet and centring fleurs-de-lys motives. [See Dr. von Bode's introductory note.]

*From the Palace of Count Bianconcini, Bologna*

[See illustration]

539. CARVED WALNUT CRIMSON VELVET DANTESQUE CHAIR

Early XVI Century

2600.- Heavy curved arm supports and legs, with carved rosette at the intersection, pivoted so as to fold; adorned with stellate imbrications in geometrical design; valanced base rails terminating in embryonic lion-claw feet; seat and back in crimson velvet, the latter with heavy tasseled fringe. An unusual specimen. [See Dr. von Bode's introductory note.]

[See illustration]



No. 538. CARVED WALNUT CENTRE TABLE



No. 539. CARVED WALNUT CRIMSON VELVET  
DANTESQUE CHAIR



CARVED PEARWOOD PRIE-DIEU ARMCHAIRS  
[See Nos. 540 and 541]

540. CARVED PEARWOOD PRIE-DIEU ARMCHAIR

Venetian, XVII Century

~~625.~~ X-shaped scrolled side supports; seat and back covered in crimson velvet, with deep lobed tasseled fringe. The arms are hinged and lift, which together with the back transform the chair into a prie-Dieu. [See Dr. von Bode's introductory note.]

[See illustration]

541. CARVED PEARWOOD PRIE-DIEU ARMCHAIR

Venetian, XVII Century

~~475.~~ Similar to the preceding. [See Dr. von Bode's introductory note.]

[See illustration]

542. TWO GREEN AND GILDED LACQUER EMBROIDERY ARMCHAIRS

Venetian, XVIII Century

1050- Oblong back with oval inset of beautiful silk, embroidered in gold and silver threads with paillettes, displaying ribboned sprays of flowers; seats similarly embroidered; the spandrels with pierced gilded carving; tapering canalated legs, scrolled arms and arm supports; gilded. [See Dr. von Bode's introductory note.]

*From the Gradenigo Family*

[See illustration]





No. 542. TWO GREEN AND GILDED LACQUER  
EMBROIDERY ARMCHAIRS



No. 543. CARVED WALNUT CASSONE

543. CARVED WALNUT CASSONE

Roman, XVI Century

7500.- Front panel with representation of a battle waged by armed horsemen; the bracketed base panel with richly carved festoons; supported on lion-paw feet, with leafage at the angles. [See Dr. von Bode's introductory note.]

Note: The originality of the decorative details, the composition of the entire piece and the bold carving of the front panel, as well as its splendid state of preservation, place this cassone among the finest examples of Italian chests of the sixteenth century.

*From the Palace of Count Erizzo*

[See illustration]

544. CARVED WALNUT SECRETARY-CABINET A DEUX CORPS

Tuscan, XVI Century

1900.— Upper portion with broken-arched gadroon-scrolled pediment centring the coat of arms of the original owner. Molded fall-front, with similar carved coat of arms to pediment, flanked by scrolled bracketed pilasters and opening to disclose nine drawers of differing sizes, adorned with bronze handles pendant from ram's-head escutcheons. In the centre of the interior is an architectural niche, with broken-arched pediment, and Doric columns flanking three small drawers. The columns and pediment to the niche open disclosing further secret drawers. The lower portion with molded top and long bracketed drawer in frieze, with two doors beneath opening to shelved compartment. Fluted pilasters flank the doors; on molded plinth. A most unusual example. [See Dr. von Bode's introductory note.]

*From the residence of the Marquis Niccolini, Florence*

[See illustration]



No. 544. CARVED WALNUT SECRETARY-CABINET





No. 545. CARVED WALNUT TABLE

545. CARVED WALNUT TABLE

Florentine, First Half of the XVI Century

6300. Rectangular top, on two scrolled lyre-shaped end supports with base rails terminating in lion-paws; finely molded cross stretcher. [See Dr. von Bode's introductory note.]

Length, 6 feet 3 inches; width, 3 feet 5 inches

Note: The dignity and elegance of the design and the carving are distinctly Florentine of the first half of the sixteenth century.

From the Guicciardini Family

[See illustration]

546. CARVED WALNUT ARMCHAIR

Florentine, XVI Century

850. Covered in crimson velvet, fringed; lion-paw feet and acanthus-leaf gilded finials; straight molded arm supports.

850. - 546 A - Armchair

850. - 546 B - Armchair

547. CARVED WALNUT DANTESQUE CHAIR                      Florentine, XVI Century

2700. Volute-scrolled arms, with incised dentil-carved outer edge, curule X-supports with rosette at the intersection; on valanced base rails. Back and seat covered in amethystine velvet. [See Dr. von Bode's introductory note.]

[See illustration]

548. CARVED WALNUT TABLE                                      Florentine, Early XVI Century

2000. a broad frieze exhibiting a checker-board carved motive; on lyre-shaped supports, joined by balustered stretcher.

*From the Villa Rossi, Prato, near Florence*

[See illustration]



No. 548. CARVED WALNUT TABLE



No. 547. CARVED WALNUT DANTESQUE CHAIR



CARVED WALNUT CRIMSON VELVET STATE CHAIR  
[See No. 549]



549. PAIR CARVED WALNUT CRIMSON VELVET STATE CHAIRS

Florentine, XVII Century

1500. Flat molded arms on balustered supports with shell-carved finials, continuing into similarly balustered legs; base rails terminating in curious lion-claw feet; seat and back covered in crimson velvet [in a fine state of preservation] bordered with red velvet galloon, fringed. [See Dr. von Bode's introductory note.]

Note: It is no exaggeration to say that like examples of chairs—both as to quality and preservation—are not only extremely rare, but are almost impossible to be found at the present day.

*From the Count Niccolini Family*

[See illustration]

550. CARVED WALNUT CUPBOARD

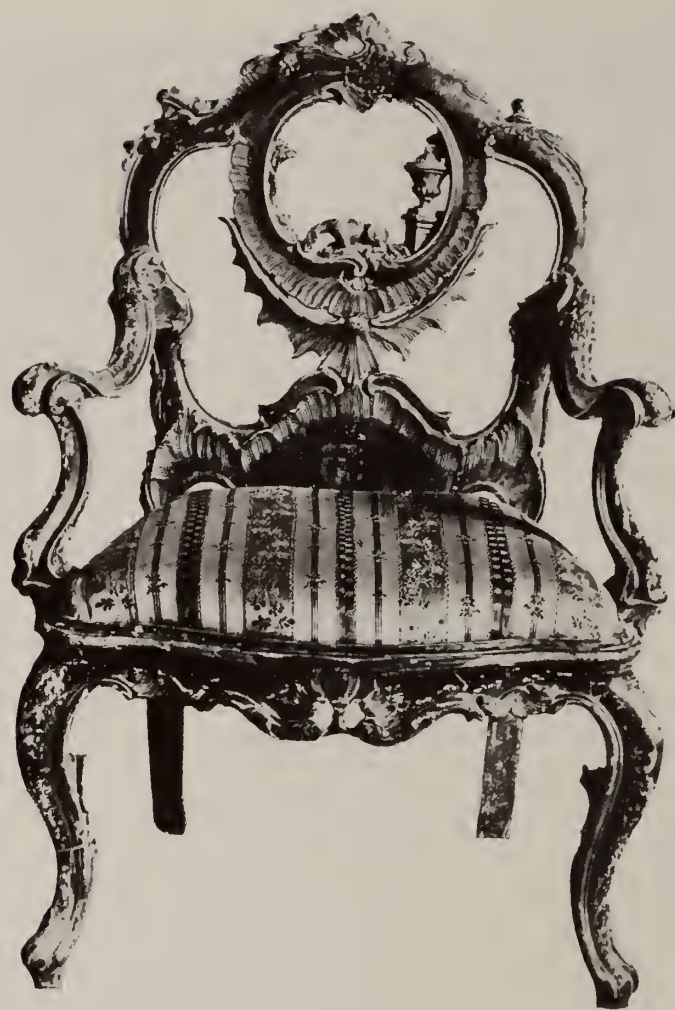
Ligurian, XVI Century

3900. Rectangular, with molded dented top. Deep frieze to front, carved with numerous *putti* singing and playing on various instruments; at either end ~~two~~ female heads. Two doors to front, each subdivided in three carved panels depicting the story of Suzanne. Divided by central pilaster, carved with a caryatid at the top and fruit motives below; the pilasters flanking the doors with similar fruit motives, sporting *putti* and the like. On molded base; plain paneled sides. [See Dr. von Bode's introductory note.]

[See illustration]



No. 550. CARVED WALNUT CUPBOARD



No. 551. GREEN LACQUERED AND GILDED ARMCHAIR

551. GREEN LACQUERED AND GILDED ARMCHAIR

Venetian, XVIII Century

300. Open cartouche-scrolled back, scrolled arms and arm supports, on cabriole legs. The cartouche in the back richly carved with representation of a hound in an architectural landscape; the frame lacquered and gilded, displaying elaborate bouquet and trailing floral motives; the seat covered in floral damask. [See Dr. von Bode's introductory note.]

*From the Gradenigo Family*

[See illustration]

552. GREEN LACQUERED AND GILDED ARMCHAIR

Venetian, XVIII Century

300. Similar to the preceding. The cartouche in the back displaying a dolphin amongst rushes. [See Dr. von Bode's introductory note.]

*From the Gradenigo Family*

553. GREEN LACQUERED AND GILDED ARMCHAIR

Venetian, XVIII Century

300. Similar to the preceding. The cartouche in the back displaying architectural motive with classic urn. [See Dr. von Bode's introductory note.]

*From the Gradenigo Family*



554. CARVED WALNUT CASSONE      Umbrian, Middle of the XVI Century

3600.—

The front displaying four volute scrolls, terminating at the top in rams' heads and at the lower end in dolphins' heads; the volutes are in pairs, each one centring the figure of a *putto* standing on a shell, and between the two pairs, dividing the panel, is a coat of arms, oval in shape, supported by two small demi-figures of *putti*; at the angles are also two *putto* caryatids. The cover richly carved with acanthus leaves and ovolo-carved edge. Base with gadroonings and acanthus-carved corners; resting on lion-paw feet. [See Dr. von Bode's introductory note.]

*From the Count Golini Baldeschi*

[See illustration]



No. 554. CARVED WALNUT CASSONE



No. 555. CARVED WALNUT CREDENZA

555. CARVED WALNUT CREDENZA

Florentine, Early XVI Century

4500. Molded top and flute-carved frieze. The doors are flanked by massive flat pilasters, with carved rosettes. At the top are rectangular panels, within scrollings. Two front feet exceptionally well carved, displaying amorino heads. A splendidly designed piece, having a rich original patine. [See Dr. von Bode's introductory note.]

Height, 3 feet 11 inches; length, 6 feet; width, 2 feet

From the Strozzi Palace, Florence

[See illustration]

556. CARVED WALNUT CABINET IN TWO PARTS      Lyon, XVI Century

7600. In two parts, with *gocciolatoio*-carved cornice above deep frieze adorned with a series of volute-scrolled and rosette-carved brackets, with dentil molding beneath. The two doors to the upper cabinet richly carved, each centring a large elliptical medallion depicting a mounted warrior, with elaborate trophies above and beneath; divided and flanked by fluted columns surmounted by Corinthian capitals. The lower outset cabinet with two carved drawers in frieze, and two doors below with panels centring oval medallions, similarly decorated to those in the upper portion; divided and flanked by carved pilasters surmounted by acanthus-carved brackets. Molded outset base; on flattened ball feet. [See Dr. von Bode's introductory note.]

Height, 6 feet 6 inches; width, 4 feet 1 inch

Note: One of the most widely known pieces in the Collection.

*From the Manzi Family of Lucca*

[See illustration]





No. 556. CARVED WALNUT CABINET IN TWO PARTS



No. 557. CARVED WALNUT CENTRE TABLE

557. CARVED WALNUT CENTRE TABLE

Sieneſe, circa 1550

6300.

Rectangular; the top with molded edge and carved apron; on lyre-shaped end ſupports richly carved with volutes, floral designs and central coat of arms, terminating in boldly carved lion-paw feet, the edges of the ſupports carved with imbrications and *sgusci* motives; vertical, molded ſtetcher with carved central floral panel. [*See Dr. von Bode's introductory note.*]

*Length of top, 6 feet 11 inches; width, 2 feet 10 inches*

*From the collection of Senatore Muratori*

[*See illustration*]



558. CARVED WALNUT CASSONE Venetian, Middle of the XVI Century

3800.- Front panel depicting a hunting scene; in the centre a wild boar is in the act of being overtaken by two dogs while two huntsmen are thrusting their spears at him; two horsemen are approaching from the right and two further horsemen, preceded and followed by servants, are advancing from the left. The background is of wooded hills, interrupted by trefoils. Resting on four lion-paw feet. [See Dr. von Bode's introductory note.]

Note: Although the provenience of this chest is the house of Colonna, the outline and number of the trefoils of the background of the hunting scene would indicate the heraldic emblem of the Farnese family.

*From the Prince Colonna*

[See illustration]

559. GILDED WALNUT FOUR-POST BED WITH BLUE FLORAL DAMASK  
HANGINGS AND COVERLET Florentine, XVI Century

375.- Turned posts with ball finials and turned rails, gilded; baldacchino richly painted with a coat of arms; side drapes, valance to top and cover of silvery-blue floral damask, the valance lobed and fringed.

Height, 7 feet 10 inches; length, 6 feet 9 inches; width, 5 feet 3 inches  
Cover, 10 feet square



No. 558. CARVED WALNUT CASSONE





No. 560. TERRA-COTTA BUST OF A YOUTH

## SCULPTURES

560. TERRA-COTTA BUST OF A YOUTH

Florentine, XV Century

7100. — Beautifully modeled portrait of a youth of serene countenance, with long flowing hair, his head turned slightly to the left. He wears a hat with turned-up brim and a coat which is left open at the throat and has slashed sleeves. Life size.

Note: This bust has characteristics common to both Benedetto da Maiano and Andrea del Verrocchio; it is most probable, however, judging by the folds of the sleeves, that it is from the latter's workshop.

Note: The attribution for this bust is given as catalogued by Dr. De Nicola; in Dr. von Bode's opinion, however [*See introductory note by Dr. von Bode*], this terra-cotta is rather to be placed as a work of the Bolognese school of Francesco Francia [1450-1517].

[See illustration]

561. PARCEL-GILDED 'PIETRA SERENA' BAS-RELIEF

Paduan, Late XV Century

900.— THE STORY OF CAIN AND ABEL. In the centre at the right Abel is seen in the act of offering the sacrifice of a lamb upon the flaming altar and to the left of the altar Cain is offering a bundle of wheat-sheaves; Jehovah is portrayed from on high, His gaze turned toward Abel. At the extreme left Cain is seen with uplifted club, about to slay Abel, and at the right he is represented in the act of hunting, with bow and arrow, while a small Eve clings to him. Under a tree, at the other end of the relief, an old man is depicted, sleeping.

*Height, 2 feet 6 inches; length, 5 feet 9½ inches*

Note: The rude strength of the figures would indicate Donatello as the inspirer of this work, but the details of the background, as for instance the trees with their hewn branches, from which tablets bearing inscriptions are hung, and the decorations of the sacrificial altar are more in the Venetian manner. The work is probably that of a Paduan follower of Donatello, toward the end of the fifteenth century.

[See illustration]



No. 561. PARCEL-GILDED 'PIETRA SERENA' BAS-RELIEF



No. 562. CARVED PEARWOOD BUST



562. CARVED PEARWOOD BUST

Lombardian, XVI Century

225. Depicting a young woman of noble mien, with long curling locks; her bodice secured by a large brooch at her breast.

*Height, 1 foot 3 inches*

[See illustration]

563. GLAZED TERRA-COTTA GROUP

By Giovanni della Robbia, Florentine, 1469-1529

5100. MADONNA AND CHILD. The Madonna, clad in white flowing robes and a blue mantle, stands holding the Child in her right arm. He is dressed in a loose garment and holds a rose in His left hand. [See Dr. von Bode's introductory note.]

Height, 2 feet 5½ inches

[See illustration]



No. 563. GLAZED TERRA-COTTA GROUP



No. 565. TERRA-COITA BUST OF A MAN

564. SCULPTURED MARBLE BUST

Greek, IV Century B.C.

625. A youthful satyr, represented with goat's ears, tiny horns and tangled hair, laughs joyously.

*Height, 1 foot 4½ inches*

Note: A beautiful example of Greek sculpture; its prototype, which this follows closely, is by Praxiteles, and represents the satyr carrying a little Amour on his shoulders.

565. TERRA-COTTA BUST OF A MAN

By Antonio Begarelli, Modenese, 1498-1565

Portrait of an unidentified bearded citizen; on carved and molded base.

*Height of bust, 1 foot 6 inches; height of base, 6½ inches*

550. Note: The attribution of this bust is given as catalogued by Dr. De Nicola; in Dr. Bode's opinion, however [*See introductory note of Dr. von Bode*], this stucco is rather to be placed as a work of Francesco Giamberti da S. Gallo, known as Francesco da San Gallo [1494-1576].

[See illustration]



566. POLYCHROMED STUCCO TONDO IN TABERNACOLO FRAME

By Michelozzo, Florentine, 1396 [?]-1472

1300.— MADONNA AND CHILD. The Madonna is portrayed at half-length, clad in a red robe and a blue mantle. She holds the Child in her left arm, the Infant clad in a red garment; gold background, surrounded by festoon of laurel leaves, tied with crimson ribbon.

Note: This stucco, after the marble *tondo* in the Mendelssohn collection in Berlin, has long been attributed to Michelozzo, collaborator of Donatello, and by whom the bas-relief is strongly inspired. The very fine tabernacolo was also evidently designed by Michelozzo.

[See illustration]



No. 566. POLYCHROMED STUCCO TONDO  
IN TABERNACOLO FRAME



No. 567. PAIR CARVED AND GILDED STATUETTES

567. PAIR CARVED AND GILDED STATUETTES Sieneſe, XV Century

500.—Richly draped ſtanding figures, which probably originally, together with others, represented THE VIRTUES. The attributes, however, have been entirely effaced owing to corroſion of the wood.

Height, 2 feet

Note: Notwithſtanding the rather poor ſtate of preſervation there remains in the figures all the charm of Sieneſe art poſſeſſing the characteristics of Francesco di Giorgio Martini.

[See illuſtration]

568. IMPORTANT MARBLE GROUP Venetian, XIV Century

MADONNA AND CHILD. Beautiful ſtanding figure of the holy Mother, wearing a robe and voluminous mantle, holding the Child in her left arm; the Child clasp- ing a bunch of roſes in His right hand.

Height, 2 feet 5 inches

3800.—Note: The following is a tranſcript in regard to this marble group, from the *Geschichte der Venezianischen Skulptur in XIV Jahrhundert* [page 163 et ſeq.], by Dr. L. Planiscig, Vienna, 1916.

A few years ago an adminiſtrator of the Patriarcal Seminary of Venice brought a ſtatueſſe of a Madonna to light from a dark corner of an unuſed part of a houſe and placed it in the Muſeum of the Seminary, a typical example of ſculpture of the Trecento. The Madonna ſtands erect and is carved on all ſides; with the left hand ſhe holds the partially draped Child, who clutches with one hand at His Mother's breaſt, and in the other hand He holds a dove. Like the Griphalcono Madonna—with which this Madonna has many traits in common—the drapery about the head does not terminate in a clasp at the breaſt, but falls with light, increaſingly deep folds to the abdomen, and is there caught up by the Virgin in her left hand. In many places the folds of the garment are very rich; eſpecially at the right, where they firſt fall ſtraight down, and then characteriſtically turn up and form ſo-called "eyes" in the typical manner of the beginning of the late Gothic period. The tunic lies flat on the breaſt and terminates under the mantle in one broad well proportioned graceful fold. We are in the preſence of an example of Venetian ſculpture which, from a ſuperficial examination, appears to be foreign—exotic—and far removed from the advanced ſtage of development. How diſtant is this Madonna from the Tuſcan-Piſan art! A comparison with the Arena Madonna of Giovanni ſhows a certain likeneſſ in contour, and on the other hand a marked difference in the treatment of the details.

We can aſſert that this Madonna has nothing more than ſuperficialities in common with the works which followed the original type of Giovanni, and which developed a ſtyle toward the end of the Duecento, not only in Tuſcany and throughout Italy, but alſo in the home of Gothic ſculpture, i.e., France. On the other hand it ſeems that the trend given by Tuſcan models to art in France, the country of the higheſt development in ſculpture, during the thirteenth and fourteenth centuries, had in turn a decided influence upon our example and the group to which it belongs through ſeveral different channels. As the French influence firſt brought life and poſſibilities of developing

[Continued]



[No. 568. *Concluded*]

the Renaissance movement to the Pisans, it tended to deflect them from a mere further adherence to following the old forms of art and inspired them to begin a new study of nature [which really in its dissemination throughout single *botteghe* led to a certain type similar to the art of the Giottoists in relation to Giotto], so it appears in our case; a hundred years later, from French sculpture—which in the meantime itself had found nourishment from Pisan art—the Pisan sculpture received a “wave” of influence, as previously had been the case in Tuscany, and there appeared a regenerative element in their sculpture which since the time of the *De Sanctis bottega* had more or less adopted the rather flat type of Venetian sculpture. The ways and means of this influence remain to us, as to Giovanni Pisano, a closed book. We must however recognize facts; even though the channels and their ramifications are unknown, the monuments of these inspirers have been preserved, which collectively constituted a source for the building of a style.

A Madonna with the Child in the Louvre, which may be said to be a contemporaneous work with our example, shows this French-Pisan relationship most clearly. Similar is the draping of the garments, i.e. in each fold of the mantles, which fall from the shoulder to the body and from there hang vertically straight, and again, by means of their being caught up, show a break; at the right they are more decidedly rolled up and then fall straight to the ground; similarly too, each cluster of rolled folds at the left of the mantles, and the wide folds forming one sweep to the tunics, where they emerge from the mantles, fall to the ground. But also, aside from single details, the similarity of the two works is a fundamental one; in the ensemble, in the “swing,” in the position of the arms, in the *genre* motive of the Child, Whose two hands are busied, and in the features of the Madonna. One must observe the form of the mouth and chin, of the eyelids, the two wrinkles about the nose, then that difficult to define sidewise smile, which constitutes an “archaic” trait of the XII and XIII centuries, and which is foreign to the classic solemnity of Tuscan sculpture. On the other hand that same smile appeared in the figures of the Carrara tombs [Madonnas and angels in the corners], although these are more closely allied with Tuscan art than with the French art of the same epoch. One could more readily call the smiling quality of the Carrara tomb figures “archaic” than that of our Madonna. Here it is not of importance, although it gives the face a remarkably serene, placid expression. Something of the same quality was already observed in the right figure of the Arsendi monument at Padua.

The similarity in style of the figure of the Patriarcal Seminary with contemporary French examples, namely the Madonnas of the so-called Paris School [from the multitude of which only one has here been chosen for mention], is so convincing that one can really believe that our work is in no case a Venetian one, but was, through one knows not what circumstance, like so many others brought to the city of the lagoons. This opinion would be justified if there were not other examples, which are in parts connected with the architecture, known with certainty to emanate from a Venetian background, and yet betraying marked characteristics of the foreign influence. Indeed, in these examples there are strong native elements mingled with the imported French ones; without the knowledge of works, quite similar in style to our Madonna, it would be unthinkable to place them as Venetian under French influence. If one compares our group with the previously mentioned Madonna of the Griphalcono, with the above mentioned sarcophagi and architectural figures of Venetian provenience this whole question will become quite clear.

[See illustration]





No. 568. IMPORTANT MARBLE GROUP



No. 570. CARVED WOOD PANEL

569. SCULPTURED MARBLE RELIEF

School of Jacopo della Quercia, XVI Century

100.—THE PROPHET. With classically draped tunic and mantle, standing on cloud forms, holding a scroll. Carved in *alto-rilievo*.

Height, 1 foot 5½ inches; width, 7 inches

Note: The form and dimensions of this marble and its subject lead one to think that this prophet was a detail of the decoration of a door post. Its execution is that of a pupil of Jacopo della Quercia—somewhat crude but of great strength.

570. CARVED WOOD PANEL

Oriental, X-XI Century

700.—Probably the front panel of a chest. Composed of two groups of four circular *formelle*, the groups divided by three vertical carved stiles. The four upper *formelle* represent, in the two left panels, facing peacocks; and the two right panels are occupied by distinguished personages. In the four lower *formelle* lions and gryphons are depicted.

Height, 1 foot 4 inches; length, 4 feet 1½ inches

[See illustration]

571. TERRA-COTTA BUST By Lorenzo di Credi, Florentine: 1459-1537

5000. PORTRAIT OF A YOUNG WOMAN. With head inclined slightly to the right, wearing a dress open at the throat and a mantle depending from her right shoulder, while her tresses fall both in the back and at the front of the figure. [See Dr. von Bode's introductory note.]

Height, 1 foot 6 inches

Note: The prototype of this bust is by Verrocchio, called the *Lady with the Bunch of flowers*, in the Bargello Museum. In the style, expression and modeling they are very similar, but in this one we observe a more temperate follower of Verrocchio. Of the artists who worked in the *bottega* of Verrocchio, whence this bust undoubtedly came, the most probable sculptor is Lorenzo di Credi, whom we know to have been a sculptor as well as a painter.

[See illustration]





No. 571. TERRA-COTTA BUST





No. 572. CARVED AND POLYCHROMED  
STUCCO GROUP

572. CARVED AND POLYCHROMED STUCCO GROUP

By Nino Pisano, [?]-1368

MADONNA AND CHILD. Half-length figure of the holy Mother, holding the smiling Child in her left arm.

*Height, 2 feet; width, 1 foot 6½ inches*

2000. — Note: This stucco is derived from a marble decoration in one of the lunettes of the Campanile of Giotto in Florence, which is situated in that wall of the Campanile facing Santa Maria del Fiore. The only divergence between the marble and the stucco consists in the decoration of the haloes, which is richer in the stucco. A comparison of this stucco with the Madonna by Nino Pisano in the little church of La Spina at Pisa will convince anyone that this is a work, hitherto unknown, by Nino himself.

Note: The attribution for this group is given as catalogued by Dr. De Nicola; in Dr. Bode's opinion, however [See introductory note of Dr. von Bode], this stucco is rather to be placed as a work of Alberto Alberti, flourished 1366-1378.

[See illustration]

*One*

573. SCULPTURED MARBLE STATUE OF A MARTYR

By Piero di Giovanni Tedesco, Flourished 1386-1402

ST. PRASSEDE [?]. Standing figure, dressed in a tunic and mantle, the latter caught up in her left hand. Her gaze is turned upward, and she holds the symbol of her martyrdom, a stone in her right hand. [See Dr. von Bode's introductory note.]

*Height, 3 feet 11 inches*

Note: Piero di Giovanni Tedesco is the sculptor of this noble and original statue. One is convinced of its authorship by comparing it with the authenticated statue by Tedesco portraying St. John the Baptist, which originally adorned the niche of the Silkworkers' Guild in Or San Michele, Florence, and today is in the Museum of the Ospedale degli Innocenti. This statue must have been a detail of the decoration of the ancient façade of the Duomo in Florence, and at the time of the demolition of the façade in the sixteenth century, when many of its statues and statuettes were allotted to different courts and gardens of Florentine palaces, this one was assigned to Castello di Vincigliata, from whence it comes. [See Dr. von Bode's introductory note.]

*From the Castello di Vincigliata*

[See illustration]



NO. 573. SCULPTURED MARBLE STATUE OF A MARTYR





No. 574. SCULPTURED MARBLE STATUE  
OF AN ARCHANGEL.



*Out*

574. SCULPTURED MARBLE STATUE OF AN ARCHANGEL

By Tino da Camaino, [?]-1339

— Standing figure, leaning toward the right side as though weighed down by an unseen burden on his shoulders. He is clad in a robe richly decorated with feathers, and his cloak is fastened together with a clasp. The rear is left unfinished.

*Height, 2 feet 11 inches*

Note: The position of the figure and the incision visible at the back of the head show clearly that it was one of several figures which supported the sarcophagus of a tomb or funeral monument. The type of monument referred to originated in Rome, by Arnolfo; it was developed in Tuscany by Tino da Camaino, and was adopted by the schools of Naples and its environs. The style of the sculpture, in any case, indicates very clearly the hand of Tino da Camaino at the period when he was greatly influenced by Giovanni Pisano.

*From the Castello di Vincigliata*

[See illustration]

*Out*

575. SCULPTURED MARBLE GROUP OF AN ARCHANGEL AND A BISHOP

By Tino da Camaino, [?]-1339

The Angel is seen in profile, standing, with one hand on his breast, in the act of adoration, while the other hand rests on the bishop's shoulder. The bishop is depicted in his ecclesiastical robes, kneeling, with his hands crossed on his breast, his gaze turned in the same direction as that of the angel.

*Height, 2 feet 8 inches*

Note: There is no doubt as to this being a work of Tino da Camaino, and it must have been a detail of the tomb or funeral monument of which the preceding figure formed a part. The kneeling bishop probably represents the deceased, whom the angel is presenting to the Virgin. Groups of this type were generally placed in similar monuments, above the mortuary chamber, as for example in the monument by Tino da Camaino to Bishop Petroni in the Siena Cathedral. If the device on the gloves worn by the bishop and the buckle in the archangel's cloak have any heraldic significance, they may perhaps be the armorial bearings of the Albizzi family, and this monument may well have been to the memory of Bishop Albizzi. Like the preceding, it comes from the Castello di Vincigliata.

*From the Castello di Vincigliata*

[*See illustration*]



No. 575. SCULPTURED MARBLE GROUP  
OF AN ARCHANGEL AND A BISHOP



No. 576. POLYCHROMED AND GILDED STUCCO BAS-RELIEF  
IN TABERNACOLO FRAME

576. POLYCHROMED AND GILDED STUCCO BAS-RELIEF IN TABERNACOLO  
FRAME By Luca della Robbia, Florentine, 1400-1482

1150. MADONNA AND CHILD. The holy Mother is portrayed at half-length, holding the nude Child to her bosom. The Child, in the attitude of prayer, turns His gaze heavenward. [See Dr. von Bode's introductory note.]

*Height, 2 feet 6 inches; width, 2 feet*

Note: Not only is this a very rare stucco but it is a fine example of polychromatic preservation, especially in the gilded robe, the blue mantle, the white and azure veil and the decorated background. The attribution of this relief to Donatello would not be very convincing. A fineness of form and feeling would rather suggest Luca della Robbia at the brief period in which his style was quite similar to that of Donatello.

[See illustration]



577. POLYCHROMED AND GILDED STUCCO AND PAPIER-MACHÉ TONDO

By Benedetto da Maiano, 1442-1497

1900. MADONNA AND CHILD. Seated half-length figure of the Madonna, looking toward the Child, Who is in the act of blessing, and Whom she holds with her right arm. The group stands out in relief from a background with seraphim and a crown against the sky. The gilded frame is a solid piece with the tondo, and represents a festoon entwined with ribbons.

*Diameter, 2 feet 9 inches*

Note: The prototype of this relief, which has been fashioned in stuccos, terra-cottas and even in glazed terra-cottas, must have been of marble [and lost at the present time] by Benedetto da Maiano. It would be impossible to imagine, however, that any other of the works inspired by the original marble could give us so accurate an idea of the original as does this one, which, including the perfect preservation of the polychroming, is truly exceptional. [See *Dr. von Bode's introductory note.*]

[See illustration]



No. 577. POLYCHROMED AND GILDED STUCCO  
AND PAPIER-MACHE TONDO



No. 578



No. 579



No. 580

CARVED AND GILDED PANELS



578. CARVED AND GILDED PANEL

Roman, First Half of the XVI Century

1100. HORATIUS COCLITES AT THE BRIDGE. In the centre of the bridge Horatius is seen mounted on a charger; a group of soldiers on the right is offering resistance to the attack of his soldiery, while on the left another group of soldiers is hewing down the bridge.

*Height, 9¾ inches; length, 1 foot 7¼ inches*

Note: A beautiful panel, which probably, together with the two following panels, served to decorate a Roman chest in the first half of the sixteenth century.

[Companion to the following]

[See illustration]

579. CARVED AND GILDED PANEL

Roman, First Half of the XVI Century

1100. CORIOLANUS RECEIVING HOMAGE. Coriolanus is seen surrounded by his soldiers receiving gifts brought by a procession of women.

*Height, 10¼ inches; length, 1 foot 6½ inches*

[Companion to the preceding and following]

[See illustration]

580. CARVED AND GILDED PANEL

Roman, First Half of the XVI Century

1100. CLELIA FORDING THE STREAM. Clelia is swimming her charger across the Tevere to offer herself as a sacrifice to the enemy in order to redeem the two hundred maidens who were held as hostages. A group of women on the right is seen near the camp, and another group is seated on the left.

*Height, 9¾ inches; length, 1 foot 7¼ inches*

[Companion to the preceding]

[See illustration]

[END OF THIRD AND LAST SESSION]

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